

HORN PEDAGOGY EVOLUTION: HOW ORCHESTRAL EXCERPTS ASCENDED TO
PROMINENCE

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Over time, the role of orchestral excerpts in horn pedagogy has undergone a profound shift. While excerpts were never ignored, their role has expanded greatly. However, this is not a gradual shift, but instead a reaction to various forces including but not limited to changes in audition procedures as well as the creation of a more rigid orchestral canon. This shift can be observed by looking at the historical record of etude books, method books, and treatises as well as the publication history of orchestral excerpt books.

In the twentieth and twenty-first centuries there has been a shift in horn pedagogy towards using orchestral excerpts as primary materials. The idea of having a body of standard works that students must be familiar with is intimately linked to having orchestral excerpts that must be learned. Etude books based on orchestral excerpts were published in the mid nineteenth century and the first excerpt books followed in the tail end of the 1800s. In the first half of the twentieth century excerpt books became more popular, but they were limited due to errors and space constraints.

Once there was a standard body of orchestral repertoire that horn students were expected to learn before completing their studies the question of how to teach these materials arose. When orchestra concerts consisted of music written in the last fifteen to twenty years it would not make sense to expect students to diligently work on older material. The development of orchestra auditions has also played a major role in expanding the role of excerpts in horn pedagogy. Usage has shifted towards full parts, a trend that has been accelerated by the ease of acquiring digital copies.

Table of Contents

Horn Pedagogy Evolution: How Orchestral Excerpts Ascended to Prominence.....	iii
Table of Contents	iv
List of Examples	v
Chapter 1: Horn Excerpt Pedagogy Prior to 1900	1
Chapter 2: Nascent Excerpt Books and Their Role and Impact: 1900-1960	24
Chapter 3: Development of Excerpt Books and Their Expanded Role in Horn Pedagogy: 1960-1995	46
Chapter 4: The Rise of the Full Part and the Prominence of Excerpts in Current Pedagogical Thought: 1995-Present	61
Conclusion:	72
Bibliography:	73

List of Examples

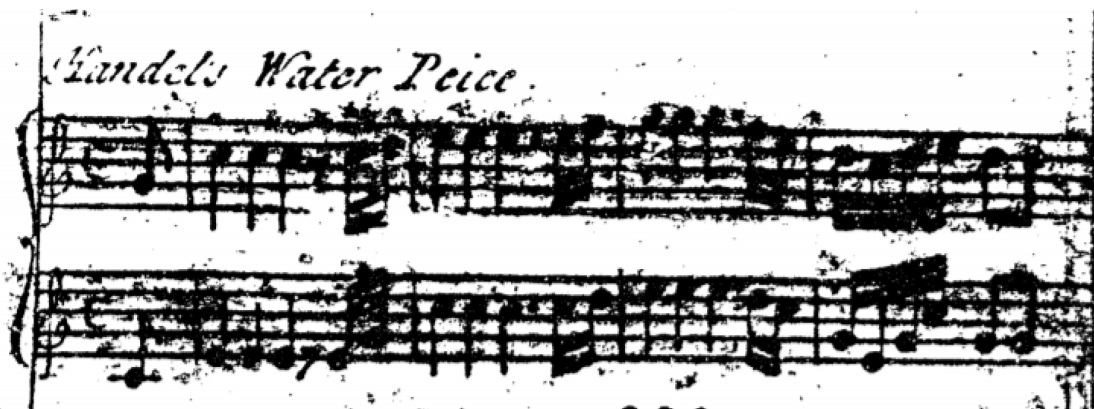
Example 1 – Water Music in Compleat Tutor for Horn	2
Example 2 - Dauprat Methode Pour le Cor.....	5
Example 3 - Studies from Bendinelli’s method	6
Example 4 - Dauprat Methode inclusion of Haydn Symphonic excerpts	8
Example 5 - Meifried Page 77	10
Example 6 - Ibid., 87.....	11
Example 7 - Maxime Alphonse Book 4, Etude 19	12
Example 8 - Kling Horn Schule.....	14
Example 9 -Kling Schule. Note the use of Beethoven Second Symphony	15
Example 10 - Kling using Excerpts as examples of crook usage	16
Example 11 - Gumpert's use of excerpts in his Horn-Schule.....	18
Example 12 - Franz using excerpts to break down phrase structure.....	21
Example 13 - Franz using Beethoven Symphony 3 to demonstrate transposition.....	22
Example 14 - Lack of alphabetical order in Gumpert’s Volume 2	27
Example 15 - Gumpert including section parts in his Volume 2	29
Example 16 - Copy of Farkas’ hand drawn version of Ein Heldenleben, from the Farkas Library	32
Example 17 - Excerpt from Pottag Volume 1	34
Example 18 - Pottage Volume 1 Table of Contents.....	36
Example 19 - Farkas Warm up	43
Example 20 - Usage of excerpts in Farkas Art of Horn Playing.....	44
Example 21 - Chambers Orchestral Excerpts for the French Horn Volume 1 - Table of Contents.....	48
Example 22 - Mel Bay Anthology - Table of Contents	53
Example 23 - Instructions in Moore’s Anthology for Tchaikovsky Symphony No. 5	56
Example 24 - How Gardner approaches Shostakovich Symphony No. 5.....	67

Chapter 1: Horn Excerpt Pedagogy Prior to 1900

Orchestral excerpts have been at least an ancillary aspect of horn pedagogy since the first horn method book *The Compleat Tutor for the French Horn*, published in London in 1746.¹ It took almost 150 years until the first orchestral excerpt book for horn was published in the late nineteenth century by Friedrich Gumpert.² The way that treatises approached excerpts prior to the publication of orchestral excerpt books provides great insight into the pedagogical priorities of the times. There is no mention of the term “excerpt” and even the concept of the horn as an orchestral instrument was relatively new at the time of the publication of the *Compleat Tutor*. At that point in time the process for training horn players was quite different from today. There were no auditions as we know them, as most orchestras were court institutions with the musicians functioning as servants. In addition, ensembles rarely repeated pieces so there were not standards that everyone was expected to know prior to joining the group. All of this would suggest that it would be reasonable to think that the *Tutor* should not feature anything from any orchestral pieces at all. However, the *Tutor* features selections from Handel’s *Water Music*. As seen in Example 1, these selections are presented as duets which the student and teacher can play together. This fits in with the rest of the manuscript which is filled with short little melodies and figures of unknown provenance. It is difficult to ascertain the anonymous author’s intent by including the *Water Music* passages. It is most likely that since *Water Music* and Handel were held in such high regard, the author included it in much the same way that popular music arrangements dominated parlor music and publications for students to this day.

¹ John Simpson, ed., *The Compleat Tutor for the French Horn* (London: 1746).

² Friedrich Gumpert, *Orchestral and Operatic Excerpts for Horn* (New York: Sansone Musical Instruments, 1900).



Example 1 – Water Music in Compleat Tutor for Horn

The choice of *Water Music* is also intriguing, mainly due to its age at the time of the *Tutor*'s publication. It was considered a novelty to perform pieces from 30 years ago as ensembles focused on music that was currently being composed.³ With this in mind, it might seem odd to include an older piece, but there are a few additional factors. England's physical and cultural isolation meant that it was slightly slower to pick up new trends. *Water Music* was not published in its entirety until English composer and organist Samuel Arnold completed an edition based on Handel's manuscripts in 1788. However, selections from *Water Music* were published starting in 1733.⁴ It seems clear that *Water Music* remained popular in England which suggests that English horn players of the time had good reason to be somewhat familiar with it. This is an interesting aspect to consider because it cuts to the heart of why excerpts are taught. Handel in particular seems to have had an unusually long shelf life, with his *Messiah* also firmly established in the English repertoire.

The genesis of the idea behind excerpt training is that there is an expectation that horn players were expected to be able to play pieces such as *Water Music*. A clear point of difference as compared to modern pedagogical approaches is the level of detail, since the *Tutor* contains nothing in terms of directions on how to play. This reflects both the general training and expectations for how pieces were to

³ William Weber. *The Great Transformation of Musical Taste: Concert Programming From Haydn to Brahms* (New York: Cambridge University Press, 2008).

⁴ Encyclopedia Britannica, "Conservatory, Musical Institution." Encyclopedia Britannica. <https://www.britannica.com/topic/Water-Music> (accessed December 6, 2018).

be played. The concept of “historical performance practice” would take another 200 years to appear and without recording technology to set standards, older pieces were approached far less rigidly than they are today. Overall there was also far less emphasis on playing older pieces compared to modern day. This lack of a codified orchestral canon negated any need to drill excerpts into players as is done today. Because performers were not expected to routinely perform from a set repertoire of previously composed works, there was no advantage to be gained from rigorous training on older styles of music. This is reflected in various treatises, excerpt books and methods published between *The Compleat Tutor* and the first excerpt book in the late 1800s.

During the early to mid-1700s, the process for obtaining a position as a musician was radically different from today. Musicians were generally court servants, not independent artists. There were no auditions as we know them today. While the exact details could vary from region to region, there was a master-apprentice system for training new musicians. The conservatory system sprung from church choirs, but secular schools of music did not exist until the Paris Conservatory in 1784.⁵ The audition system that we train performers for did not form until much later, with auditions starting to replace recommendations only in the twentieth century.⁶ I will explore the ramifications of this in more detail later.

The difference in sociological conditions and music job training meant that the pedagogical emphasis and methods around the turn of the nineteenth century were radically different from what they are today. Naturally, this is reflected in the materials used. Orchestral excerpts were not completely ignored. In both method and etude books of the nineteenth century, excerpts can be seen running through like threads. This is true regardless of what national school of horn playing is examined. There were two main approaches to wind playing throughout the nineteenth century, one based in Paris and the other

⁵ Encyclopedia Britannica, “Conservatory, Musical Institution.” Encyclopedia Britannica. <https://www.britannica.com/art/conservatory-musical-institution> (accessed November 3rd, 2018).

⁶ Ashley Cumming, “Auditions in North America Today” *The Horn Call - Journal of the International Horn Society* (October 2015): 64-72.

more broadly scattered throughout German speaking areas. Broadly speaking, the French school was focused more on preparing military band and theater orchestra members with the rare virtuoso soloists, while the Germanic school had a bit more emphasis on symphonic playing.

An original member of the Paris Conservatory staff and the first of the major French pedagogues to write his own method book, Frédéric-Nicolas Duvernoy published his *Méthode pour le cor* in 1802.⁷ Duvernoy had a distinguished career as solo horn of the Paris Opera, probably the most prominent position a horn player could hold in France. This method book is primarily comprised of short pieces to be played with keyboard, interspersed with some duets for two horns. There are examples of how to approach ornamentation and various arpeggio based technical exercises. Outside of the introduction there is little in the way of prose or instruction. A prolific composer of music for horn, at no point does Duvernoy use excerpts or non-original exercises. This is a template that other teachers at the Paris Conservatory would utilize.

Louis François Dauprat succeeded his teacher Duvernoy at the Paris Conservatory in 1811 and published his *Méthode pour cor alto et cor basse* in 1824.⁸ This comprehensive method was used by Dauprat at the Paris Conservatory and exemplifies the priorities and teaching style of the early nineteenth century French school. As seen in Example 2, this method leans almost entirely on technical exercises, eschewing melodies.

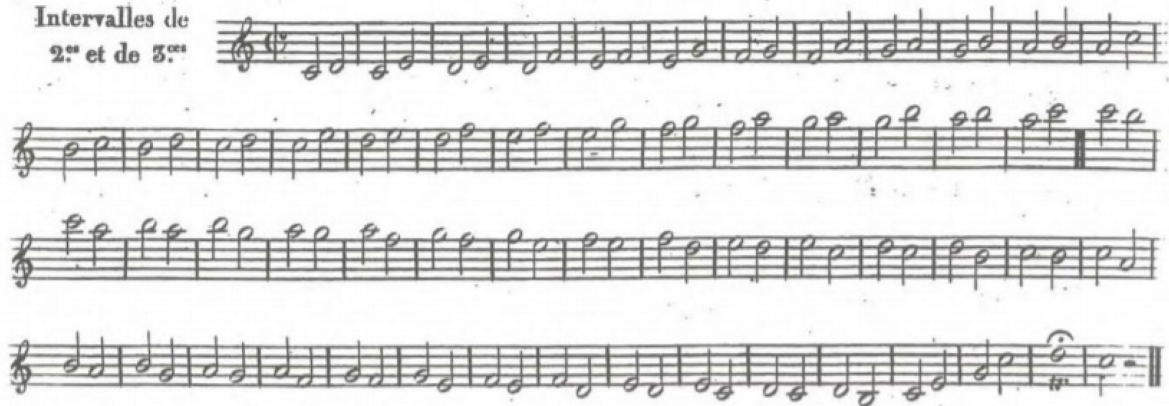
⁷ Oxford Music Online, “Duvernoy [Duvernois], Frédéric Nicolas.” Grove Music Online. <http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008436> (accessed November 3rd, 2018).

⁸ Frederic Duvernoy. *Methode Pour Le Cor, Suivie de Duo et de Trio, Pour Cet Instrument*. (Geneva: Minkoff, 1972).

COR-ALTO.

7: LEÇON.

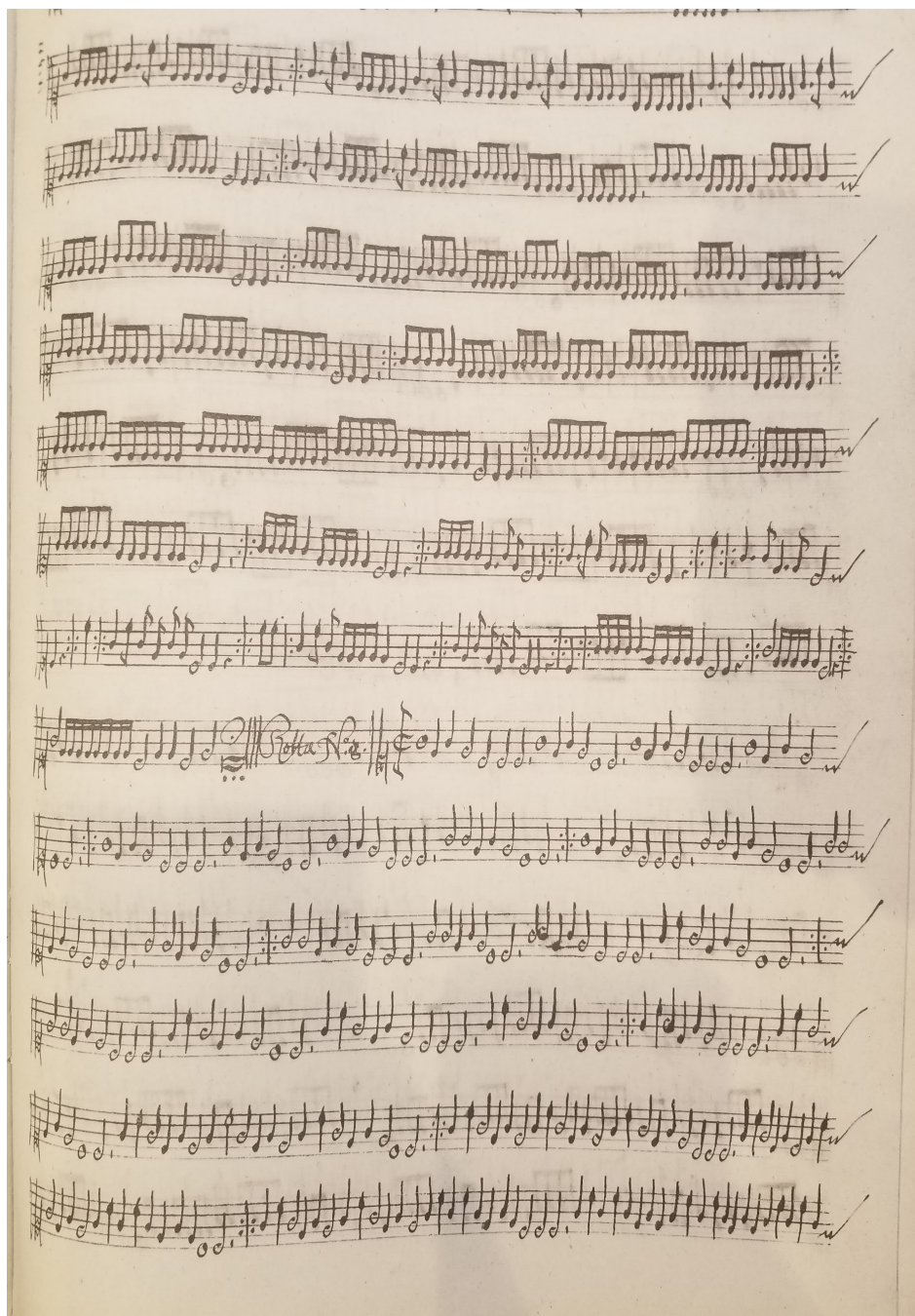
Exercices sur les Intervalles.

Intervalles de
2^{es} et de 3^{es}*Example 2 - Dauprat Methode Pour le Cor*

Dauprat goes through nearly every permutation of intervals and scales that can be found within a tonal environment. He requires some advanced hand horn technique, especially in the low horn scales.

However, there are no exercises of a lyrical nature and it is unclear where students were supposed to put these elements into practice. Possibly in solo works, of which Dauprat was also a prolific composer. In many ways this is like the very earliest brass method book, a trumpet method published around 1614 by Cesare Bendinelli, an excerpt of which can be seen in Example 3.⁹

⁹ Cesare Bendinelli. *Tutta L'arte Della Trombetta*. (Vuarmarens, Switzerland: The Brass Press, 2011).



Example 3 - Studies from Bendinelli's method

While playing techniques and music styles may have changed drastically in the 200 years between Bendinelli and Dauprat, the content of their methods is strikingly similar. Both feature fundamental musical building blocks such as arpeggiated studies and scales with little in the way of melodic content. This can partially be attributed to the limitations of instruments created before valves. This is more

understandable for Bendinelli since trumpets in the early seventeenth century were not expected to perform lyrical melodies. Dauprat however showed in his concerti that he was well acquainted with the horn's melodic abilities.

Dauprat did not ignore orchestral horn playing. As seen in Example 4, there is a section in part 3 of his *Methode* that is dedicated to discussing Haydn symphonies. It should be noted that the audience for these excerpts seems not to be not just a student who might be expected to perform them, but a composer who might be tempted to write similarly difficult passages. The opening paragraph of this section mentions utilizing these symphonies as an “excellent school for the young composer”¹⁰. There follows a lengthy discussion of the difficulties of the individual excerpts, but again the audience seems more geared towards a composer than a performer. There are remarks such as “it will be noticed, therefore, that the features of nos. 7 and 8 are at least somewhat hazardous when the execution is not entrusted to capable individuals.”¹¹ The overall theme seems to be that these are elements of style that a composer and horn player should be aware of, but not that these are passages that one must practice until they are perfect. Still, it is an interesting example of orchestral excerpt usage in French pedagogy of the nineteenth century.

¹⁰ Louis-Francois Dauprat. *Method for Cor Alto and Cor Basse*. (Bloomington, Indiana: Birdalone Music, 1994). 25.

¹¹ Ibid, 27.

ARTICLE 5.

Des Symphonies D'HAYDN.

Les Symphonies d'Haydn sont encore une école excellente pour le jeune compositeur, dans le placement des instrumens à vent en général, et particulièrement du Cor dans les deux genres.

Les traits suivans le prouvent; et l'on pourrait croire que ce savant compositeur a pratiqué l'instrument, à la manière dont il compose et place ses traits; ayant toujours égard au genre de l'exécutant, au ton qu'il lui donne et aux difficultés d'exécution qui lui sont propres.

Tableau

De quelques Traits et Passages pour le Cor,
tirés des Symphonies D'HAYDN.

N° 1. Adagio. $\frac{3}{4}$ La dernière fois le son factive n'est pas préparé. Voyez les remarques, page 26 et suivantes.
Corns en Sol.

N° 2. Allegro.
Corns en Mib.

N° 3. Allegro.
en Mib.

N° 4. Allegro.
en Fa.

N° 5. Allegro.
en Sol.

N° 6. Allegro.
en Ré.

N° 7. Menuetto. Moderato.
en Si \flat grave. 2^e fois.

N° 8. All. Moderato.
en Ut.

N° 9. Adagio de la même Symph.
Cor-alto en Ré.

N° 10. Moderato.
Trio du menuet de la symphonie en mi \flat mineur.

N° 11. Adagio de la même.
Cor-alto en Mib.

N° 12. Vivace.
en Ré.

(Z 32.)₃

Example 4 - Dauprat Methode for Cor Alto and Cor Bass, Part 3 - inclusion of Haydn Symphonic excerpts

Jacques François Gallay succeeded Dauprat at the Paris Conservatory in 1842, staying until his death in 1864.¹² Gallay published his *Méthode pour le Cor*, Op.54 in 1843, just a year after assuming his position. Gallay's method is somewhat like Dauprat, with an early emphasis on arpeggios representing the natural overtone series. The *Méthode* is balanced more towards the technical than the lyrical, although Gallay's *Préludes* and *Études* would certainly address those areas of concern. Overall there is little to no mention of orchestral or ensemble playing and it would seem that this was not an area that the Paris Conservatory considered to require specialized training.

While Gallay's *Méthode* book is rarely used today, it was a staple of mid-nineteenth-century French teaching and is representative of the most advanced hand horn pedagogy of the time. The French insistence on keeping the hand horn throughout the nineteenth century is a limiting factor on how much they could use orchestral excerpts in their pedagogical materials. Gallay was teaching incredibly advanced hand horn technique, but advances in valves had added an entirely new dimension to the horn repertoire. As a general statement, valves had a faster and higher adoption rate in German speaking regions, although Brahms would be an important holdout. But contemporaries of Gallay such as Wagner and Schumann were composing orchestral pieces specifically for valved horns which would have been unsatisfactory at best for natural horns.

Valve horn was not completely ignored in the Paris Conservatory. Joseph Meifred taught a valve horn class from 1833 until his retirement in 1864.¹³ Meifred published his *Méthode pour le Cor Chromatique, ou à Pistons* in 1840, the first method for valve horn written by a major composer.¹⁴ For the first two-thirds, this method follows mostly the same format as those of Gallay and Dauprat. The final

¹² John Ericson, "PDF Duets and Etudes by Gallay from the Grand Method for the French Horn by Meifred, Gallay and Dauprat", Horn Matters <http://hornmatters.com/2015/01/pdf-duets-and-etudes-by-gallay-from-the-grand-method-for-the-french-horn-by-meifred-gallay-and-dauprat/> (accessed November 4th, 2018).

¹³ Birchard Coar, A Critical Study of the Nineteenth Century Horn Virtuosi in France (DeKalb, IL: Birchard Coar, 1952).

¹⁴ John Ericson, "Joseph Meifred and the Early Valved Horn in France", Arizona State University, <http://www.public.asu.edu/~jgerics/meifred.htm> (accessed November 4th, 2018).

third is interesting because Meifred lifts excerpts out of various solos and etudes by Duvernoy, Dauprat, Gallay and others, and he has an especially heavy emphasis on vocal studies (see Example 5).

77

TRAITS BRILLANS POUR LE COR,
ou CADENCES FINALES
 extraits des ouvrages de
 DOMNIQUE, FRED^t DUVERNOY, DAUPRAT, MENGAL, GALLAY, MEIFRED, &.

DOMNIQUE (*Concerto*)

1 

FRED^t DUVERNOY (12^e *Concerto*)

2 

DAUPRAT (I^{er} *Concerto*)

5 

MEIFRED (*Thème varié*)

4 

8030 R.

Example 5 – Joseph Meifried - *Methode pour le Cor Chromatique ou a Pitons*. Page 77

See Example 6 for how Meifred treats vocalises, taken from Marco Bordogni and Auguste Panseron complete with piano accompaniment.

87

10
VOCALISES
 extraites des œuvres de
MARCO BORDOGNI et AUGUSTE PANSERON
 pour le
COR en FA
 avec accompagnement de
PIANO

N° 1 *Andantino moderato* **(PANSERON)**

COR

PIANO

8030R.

Example 6 - Ibid., 87

Meifred was a performer and pedagogue, not a composer, so the decision to include compositions by other musicians is logical. All of the compositions are either solo works or transcriptions of vocal pieces. There are no orchestral works represented. It is impossible to state with certainty as to Meifred's reasoning, it could well be that he felt that the orchestral options were not sufficiently virtuosic. Regardless, French pedagogy of the early to mid-nineteenth century put little weight on orchestral excerpt training. Perhaps the main reason for this is that the concept of set orchestral canon had not yet developed.

French pedagogy remained less orchestral excerpt based throughout the nineteenth century, as we have to time jump into the twentieth century to see an example of excerpts in a mainstream French publication. This would be the Maxime Alphonse etude series. This series of six books were designed to take valve horn students through their complete studies from basic levels to complete virtuosity. Published in 1924, one etude from book 4, number 19 is based on the opening of Wagner's *Das Rheingold*, (see Example 7). Etudes based on orchestral excerpts had existed in Germany for a few decades at this point, and it shows that excerpts had begun to infiltrate French pedagogical methods.

Cette étude est construite avec le thème des Cors du Prélude de "l'Or du Rhin" de Wagner.
Prendre une position d'embouchure permettant d'aller du grave à l'aigu sans déplacer la lèvre. Travailler jusqu'à ce que ce résultat soit obtenu.

Très soutenu et très lent

19

A. T. 16 200

Example 7 - Maxime Alphonse Book 4, Etude 19

The expectations for French and German horn players were rather different. Opera and solo works were the focus of the Paris Conservatory and students were taught exclusively hand horn. Germanic horn players were expected to perform in larger orchestras, often on valve horns. The exact extent of their natural horn training varied by region and time period, but it was not a completely neglected aspect. The effect on excerpt pedagogy is clear. Except for the brief inclusion of the Haydn symphonies in the Dauprat, none of the French method or etude books that I examined included any orchestral excerpts until the 1920s. It was simply not a major priority in their pedagogical methods.

In contrast, the Germanic pedagogical approach developed slightly later and was more orchestral in focus. Examples of written treatises include Henri Kling's 1864 *Horn-Schule*, Friedrich Gumbert's 1879 *Praktische Horn-Schule* and Oscar Franz's 1880 method *Grosse theoretisch-practische Waldhorn-Schule* (Complete Theoretical and Practical Horn Method). Etudes include the Georg Kopprasch etudes from 1832-33 and Franz Strauss' *17 Konzertetüden* which were built specifically on themes from Beethoven symphonies. For further information on the rise of etudes as a pedagogical tool, and detail regarding the intertwining of orchestral excerpts and etudes please see Jessie Thoman's, "*Method and Etude Books and the Orchestra: How Method and Etude Books for Horn Reflect the Changing Orchestral Repertoire*".¹⁵

The Kopprasch etudes for high and low horn are notable for being amongst the earliest etudes written specifically for valve horn as well as being a staple of horn students to this day. It is easy to see why these etudes have remained such a core element of horn pedagogy almost 200 years after their initial publication. Starting with simple elements, each etude is short and focuses on a specific technical issue, whether it be scales, arpeggios, intervals, etc. Viewed specifically through the lens of excerpt pedagogy we find that Kopprasch does not use orchestral excerpts as the basis for any of his etudes.

¹⁵ Jessie Thoman, *Method and Etude Books and the Orchestra: How Method and Etude Books for Horn Reflect the Changing Orchestral Repertoire*. (DMA Diss., Indiana University, 2006).

This balance would shift with Henri Kling's *Horn Schule*. This is an exhaustive method book for the time with lengthy prose sections introducing and explaining technical issues and then a series of short etudes or duets that address them. There are no excerpts but are transcriptions in the form of several duets from Mozart operas, such as Example 8 from *Don Giovanni*.

aus „Don Juan“ von Mozart
from „Don Giovanni“ Mozart
tiré de „Don Juan“ de Mozart

Tempo di Minuetto.

28.

Example 8 - Kling Horn Schule

However, starting on page 75 there is a section titled *Practical Hints to the Orchestral Artist*. The opening statement reads: “The position of the hornist in the modern orchestra is not by any means an easy one to hold and requires much care and circumspection if he would perform the part allotted to him in a truly artistic manner.”¹⁶



This is the most detailed mention of training specifically for orchestra that I have found from this time period. Kling spends this chapter discussing two issues, practical considerations of horn maintenance and hand position as well as a detailed discussion on the use of crooks other than F horn, especially the

¹⁶ Henri Kling, *Horn-Schule*, 3rd revised and augmented ed. with German, English and French texts (Leipzig, 1900; reprint, Rochester: Wind Music, 1973). 75.

higher crooks of G – b flat alto. There is no real explanation of how to play the excerpts, but there are some warnings of tricky elements. Even this is a major development towards the elevation of orchestral excerpts as a major element of a student’s education.

Examining Kling’s opening statement, there are two elements that warrant further note. The first is the qualifier “modern orchestra” which would suggest that there is something about the demands of an orchestra from the 1860s which is different than what came before. The major horn specific changes of this time were related to how/when to use just the valves of an F horn or a combination of crooks and valves. This is a topic that Kling goes into in great depth, providing numerous examples from symphonies by Haydn, Mozart and Beethoven, among others (Example 9).

29

<p>Wenn die Stellen für Horn in G, in A, in A, für hoch B- und H-Horn geschrieben sind, tut man besser, sich der entsprechenden Bogen zu bedienen. Die Transposition wird zu schwierig durch die hohe Lage der Töne. Folgende Stelle für G-Horn:</p>	<p>In the case of passages written for horn in G, A flat, A, for B flat and B (high) it is advisable to make use of the respective crooks, transposition being rendered difficult on account of the high pitch of the notes. The following passage for the G horn:</p>	<p>Si les passages sont écrits pour les tons de Sol, Lab, La, Sib on s'élève haut, on fera bien de se servir des tons de rechange indiqués. La transposition devient difficile à cause de l'élévation du ton. Ainsi le passage suivant sur le ton de Sol:</p>
		
<p>auf F-Horn transponiert, ist schon schwer auszuführen. Aus diesem Grunde ist der G-Bogen vorzuziehen.</p>	<p>If transposed on the F horn already presents difficulties in execution. The G crook is therefore preferably used.</p>	<p>Transposé avec le ton de Fa, est d'une exécution déjà plus difficile, il est donc préférable de se servir du ton de Sol.</p>
		
<p>Folgende Stelle für A-Horn:</p>	<p>Similarly in the passage for A horn</p>	<p>Il en est de même pour le ton de La</p>
		
<p>auf F-Horn transponiert, ist fast unmöglich zu blasen.</p>	<p>transposed on the F horn it is almost impracticable.</p>	<p>transposé avec le ton de Fa devient presque impossible.</p>
		

Example 9 -Kling Schule. Note the use of Beethoven Second Symphony

This is extremely important as the earliest example of orchestral excerpts being included in a publication except for the *Compleat Tutor*.¹⁷ The 140-year time difference between the two is enough to show that Kling was doing something new with his approach. The presentation is markedly different as

¹⁷ David Wakefield. *A Guide to Orchestral Excerpts for Horn*. (DMA diss., Juilliard School, 1981).

well, with Kling showing multiple pieces by different composers instead of the single work which the *Tutor* presented, out of context and without indication of the key of the horns as a duet (see Example 10).

78

<i>G-moll</i> Symphonie. Auf dem <i>G</i> -Bogen leicht ausführbar:	<i>G minor</i> Symphony. Easily playable with the <i>G</i> crook:	Symphonie en <i>sol</i> -min. Sur le ton de <i>sol</i> facile à exécuter:
---	---	---

Trio. Menuetto Mozart.

Horn in *G*
Cor en *Sol*

Auf dem *F*-Horn transponiert, bietet große Schwierigkeit, besonders für das 1. Horn:

Presents great difficulties if transposed on the *F* horn, particularly to the first horn:

Transposé sur le ton de *Fa*, offre de grandes difficultés, surtout pour le 1. cor:

Horn in *F*
Cor en *Fa*

Jagdouverture. Auf dem <i>A</i> -Bogen leicht ausführbar:	Ouverture de Chasse. Easily playable with the <i>A</i> crook:	Ouverture de Chasse. Sur le ton de <i>La</i> facile à exécuter:
---	---	---

Horn in *A*
Cor en *La*

Auf dem *F*-Horn schwierig auszuführen:

Difficult of execution on the *F* horn:

Sur le ton de *Fa* très difficile à jouer:

Horn in *F*
Cor en *Fa*

<i>A-moll</i> Symphonie, auf <i>A</i> -Bogen leicht ausführbar:	<i>A minor</i> Symphony. Easily playable with the <i>A</i> crook:	Symphonie en <i>La</i> -min. Sur le ton de <i>La</i> facile à exécuter:
---	---	---

Allegro moderato Mendelssohn.

Horn in *A*
Cor en *La*

Auf dem *F*-Horn schwierig auszuführen:

Difficult of execution on the *F* horn:

Sur le ton de *Fa* difficile à exécuter:

Horn in *F*
Cor en *Fa*

Example 10 - Kling using Excerpts as examples of crook usage

There is an expectation by Kling that the student will either perform these pieces or ones that are very similar. This is the result of a greater change in music, the development of a set canon of pieces that would be performed regularly.

Published 15 years after Kling's book, Freidrich Gumpert's *Horn-Schule* treats excerpts in a remarkably similar way. The majority of the book are various technical exercises and duets, slightly padded out by included complete etudes from Kopprasch as well. Gumpert does include a section on excerpts, but he again treats them as ways to introduce transposition. The title of the section is "About Transposition" and not "Important Orchestral Passages" or something along those lines (see Example 11). This would again imply that excerpts were not included with the expectation that the student would practice them to perfection, but would instead have a general idea of the challenges presented by orchestral music in general. This is a little odd considering that Gumpert would go on to publish the first orchestral excerpt book so he was clearly interested in excerpts as a pedagogical tool. The publication of his *Horn-Schule* does precede his excerpt books, so it is possible that his priorities shifted over those years. An alternate explanation would be that he did not consider the audience for his method book to be one that would benefit from more detailed excerpt training. Regardless this period of the mid to late nineteenth century would feature great changes in what music was regularly performed as orchestral canon solidified.

Über Transposition.

59

Seitdem das Ventilhorn im modernen Orchester eingeführt, ist es unbedingt nothwendig geworden sich mit dem transponiren rechtzeitig vertraut zu machen, indem Componisten oftmals ohne irgend einen Takt Pause vorzu- schreiben, die Stimmung wechseln lassen. Man behelfe sich in der Anfangszeit mit einem Ventilhorn auf folgende Art: Man nehme auf F-Horn bei Es Stimmung, das erste Ventil, z. B.

Serenade N^o 1.
Allegro moderato. Mozart.

E^b Stimmung. Auf E Stimmung, das zweite Ventil.
F Stimmung.

D^{dur} Sinfonie.
Larghetto. Beethoven.

F Stimmung.
F Stimmung.

Das Nachtlager in Granada.
Allegro. Kreutzer.

Auf D Stimmung D Stimmung, das dritte, oder auch die beiden ersten Ventile. F Stimmung.

Septett.
Menuet. Beethoven.

Es Stimmung.
F Stimmung.

Doch ist diese Art und Weise nur ein Nothbehelf, und nur in einzelnen Fällen gut.

In folgenden Beispielen möge der Schüler lernen, die verschiedenen Stimmungen richtig anzuwenden.

Ruinen von Athen.
Andante. Beethoven.

B Stimmung Basses. Eine Quinte tiefer auf F Stimmung.
P dolce
p

2191

Example 11 - Gumpert's use of excerpts in his Horn-Schule

The development of the orchestral canon is outside the scope of this dissertation, but the broad strokes are relatively straightforward. Throughout the eighteenth century, orchestras would generally perform music that was new, with few pieces ever getting repeated. Composers of the past were known and respected, but their music was studied more than it was performed. As things moved from the Classical to Romantic eras, there was a shift towards replaying certain pieces more often. This worked in tandem with composers writing larger, and fewer, symphonic works. By the mid to late nineteenth century the outline of what we would recognize as the orchestral canon could be seen.¹⁸ There are many fascinating socio-economic reasons for this including the demise of the court orchestra and the need for public concerts with changing audiences, but the practical effects on teaching was that students would now be expected to perform works from a deeper pool of pieces. Thus, it was important for students to at least be aware of these earlier works and some of the more notorious passages therein.

This can be clearly seen in Franz Strauss' *Konzertetüden*. Franz Strauss was mostly known for his performing ability, serving as principal horn for many of Richard Wagner's opera premiers. As a composer he wrote several well-known pieces for horn and was a teacher at the University of Music and Performing Arts Munich for many years. His *Konzertetüden* are subtitled *Auch nach motiven aus Beethovens Symphonien* or *Also based on motives from Beethoven's symphonies*. It is interesting to note that despite the title, out of the 17 etudes, only 5 (numbers 9-13) are explicitly based on ideas taken from Beethoven. It is also interesting to note that one of the pieces that Strauss utilized is the *Ruins of Athens*, originally incidental music for a play, of which only the overture and *Turkish March* are now regularly performed. The etudes that do use Beethoven's materials function as fantasies on horn parts from the symphonies.

Taking the themes of a respected master and weaving your own etude or fantasia around them was a popular and common method of gaining legitimacy and popularity. However, these etudes were

¹⁸ William Weber. *The Great Transformation of Musical Taste: Concert Programming From Haydn to Brahms* (New York: Cambridge University Press, 2008).

never published during Strauss' life, which raises some questions. If these etudes were intended for private use, either his own or his students, why utilize Beethoven's ideas for roughly 30% of the etudes? Strauss was more than capable of composing his own etudes. It is impossible to speculate with any degree of certainty, but we can say that Strauss is clearly familiar with the original versions and considers them musically important enough to be the basis of study. His choice of which excerpts to use is interesting from an excerpt pedagogy standpoint since neither *Ruins of Athens* or *Symphony No 4* would be particularly familiar to a modern student. It seems to me that the most likely explanation would be that these etudes were not meant to be the sole means of introducing students to the original material, but instead were a personal project, a supposition supported by the posthumous publication.

The final method book I will examine is the Oscar Franz *Complete Theoretical and Practical Horn Method*, published in 1880. Oscar Franz was one of the most important and respected horn teachers of the late nineteenth century, and it is to him that Richard Strauss dedicated the orchestral score of his first horn concerto.¹⁹ Franz's method is interesting for its balance of natural and valve horn exercises as well as a lengthy introductory section which covers the history of the instrument. Franz discusses the horn's history including a fairly in depth look at the history of valves. There is even a discussion of the history of the horn as an orchestral instrument, with Franz saying "The Waldhorn has been used most effectively by as an orchestral instrument by Mozart, Beethoven, Mehul, Cherubini, Spontini, Weber, Mendelssohn, Wagner, Richard Strauss and particularly by all the followers of the modern school."²⁰ Acknowledging how the horn has historically acted as an orchestral instrument is the rule now, but it is a sign of changing priorities, especially when considered against the methods of the Paris Conservatory.

The book is split into eight chapters, the longest of which are various exercises and etudes written by Franz. From an orchestral excerpt perspective, the two most interesting are chapters V and VI, Musical


¹⁹ Ericson, "PDF Etudes from the Oscar Franz Method", Horn Matters, <http://hornmatters.com/2015/01/pdf-etudes-from-the-oscar-franz-method/> (accessed November 6, 2018).

²⁰ Oscar Franz. *Grosse theoretisch-practische Waldhorn-Schule*. (New York, New York: Carl Fischer, 1906) 9.

and Artistic Interpretation and Transposition respectively. In his chapter on musical interpretation Franz uses orchestral excerpts as examples of how to break down phrases (see Example 12).


10

1. A Minor Symphony. (in D.)— *A moll Sinfonie.* (in D.) Mendelssohn.
Adagio cantabile.



1 st Theme. 1 ^{tes} Motiv.	2 ^d Theme. 2 ^{tes} Motiv.	3 ^d Theme. 3 ^{tes} Motiv.	4 th Theme. 4 ^{tes} Motiv.	5 th Theme. 5 ^{tes} Motiv.	6 th Theme. 6 ^{tes} Motiv.	7 th Theme. 7 ^{tes} Motiv.	8 th Theme. 8 ^{tes} Motiv.
1 st Section. 1 ^{ter} Abschnitt.		2 ^d Section. 2 ^{ter} Abschnitt.		3 ^d Section. 3 ^{ter} Abschnitt.		4 th Section. 4 ^{ter} Abschnitt.	
1 st Phrase. 1 ^{ter} Satz.				2 ^d Phrase. 2 ^{ter} Satz.			
Period. Periode.							

2. Eroica Symphony. (in E flat.)— *Eroica Sinfonie.* (in Es.) Beethoven.
Poco Adagio.



1 st Theme. 1 ^{tes} Motiv.	2 ^d Theme. 2 ^{tes} Motiv.	3 ^d Theme. 3 ^{tes} Motiv.	4 th Theme. 4 ^{tes} Motiv.	5 th Theme. 5 ^{tes} Motiv.	6 th Theme. 6 ^{tes} Motiv.	7 th Theme. 7 ^{tes} Motiv.	8 th Theme. 8 ^{tes} Motiv.
1 st Section. 1 ^{ter} Abschnitt.		2 ^d Section. 2 ^{ter} Abschnitt.		3 ^d Section. 3 ^{ter} Abschnitt.		4 th Section. 4 ^{ter} Abschnitt.	
1 st Phrase. 1 ^{ter} Satz.				2 ^d Phrase. 2 ^{ter} Satz.			
Period. Periode.							

Example 12 - Franz using excerpts to break down phrase structure

There are no instructions regarding how to practice or perform the excerpts, but their inclusion shows the level of respect and attention that Franz felt they deserved. The next section on transposition also utilizes excerpts (see Example 13).

Eroica Symphony. – Eroica Sinfonie. Beethoven.

E flat – *Es*

for F. – *auf F.*

a major Second.
grosse Secunde.

Example 13 - Franz using Beethoven Symphony 3 to demonstrate transposition

Here we see Franz separate himself from Kling by dismissing the need for crooks. Franz states that:

“It cannot be denied that the tone in certain passages will sound better when executed in the original pitch, than when transposed; but on the other hand, it is decidedly wrong to insist, as so many do, that, when composer has written a passage, say for E Horn, the same will not sound as well when transposed upon the F. Horn; certain passages of course will sound better when played upon the originally-pitched instruments, as the tone of the E flat and C horn sounds fuller than in F. However, as long as a passage is executed perfectly, little notice will be taken whether or not it has been transposed.”²¹

Arguments about the need for crooks aside, it is important to note that Franz is using excerpts from orchestral pieces written 75 years prior to make his points about the needs of then current horn students. His method was intended to address the needs of his students and he clearly believed that his students would be well served with at least some knowledge of orchestral excerpts.

As we have seen there are marked differences between French and German horn pedagogy of the nineteenth century. This is mostly attributable to the French emphasis on opera orchestras and solo

²¹ Franz, 54.

literature, while the Germanic approach tended to be slightly more orchestral. Horn pedagogy followed the overall musical trends of the time as teachers were primarily interested in making sure their students had the tools needed to succeed.

Chapter 2: Nascent Excerpt Books and Their Role and Impact: 1900-1960

Much of the pedagogical sea change that happened regarding excerpts can be traced to one person, Friedrich Gumpert. Gumpert is a strangely underappreciated figure in the history of horn pedagogy, languishing in relative obscurity despite his role in shaping modern teaching priorities. Bizarrely, his name is misspelled on all his publications, being listed as Gumbert instead of Gumpert. It is not entirely clear why this is, but the leading theory is there was a popular composer with the name Ferdinand Gumbert and for commercial reasons neither Gumpert or his publishers minded if people confused the two.¹ This of course is a source of confusion for those who wish to study him today. For simplicity I will use his real name of Gumpert throughout, even though the published version is different.

Gumpert had a long career playing principal horn Leipzig Gewandhaus Orchestra and taught at the Leipzig Conservatory from 1864 to 1898.² It was during this time Gumpert published a slew of volumes including a horn method book, an edition of the Kopprasch etudes that are still standard, 44 volumes of horn solo transcriptions and the very first orchestral excerpt books, in 12 volumes.³ While it is outside the scope of this dissertation, it should be noted that his nephew Edmund Gumpert was heavily involved with the invention of the double horn in 1897, and it seems probable that his uncle had at least some influence.⁴ Gumpert's most famous student, Anton Horner, would introduce the double horn into the American musical scene, helping set the standards for what American horn players would use for the next 120 years. Gumpert's vast collection is mostly still in print, including the first 10 volumes of his orchestral excerpt series. What is most striking from a modern perspective is how evenly distributed the

¹ Norman Schweikert "Gumpert, not Gumbert!" *The Horn Call* 1, no. 2 (May, 1971): 45-46.

² Reginald Moreley-Pegg. *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique* (New York: Philosophical Library, 1960). 173.

³ Ericson, "The Gumpert Project", Horn Matters, <http://hornmatters.com/2010/01/the-gumpert-project/> (accessed November 6, 2018).

⁴ Ericson, "The Double Horn and its Invention in 1897" *The Horn Call* 28 No 2 (February 1998): 31-34.

types of exercises are. As John Erikson said, “Clearly Gumpert was looking for the balance between etudes, excerpts, and solo works in his teaching, the type of teaching we are used to in the USA.”⁵

In many ways, Gumpert’s teaching philosophies would be completely in line with current beliefs. It seems fair to consider what a teacher wrote in their methods/etudes to be representative of their teaching philosophies and priorities. When we compare Gumpert’s output with that of his immediate predecessors, and even contemporaries, the major difference is the added emphasis on orchestral excerpts. The exact date of compilation is unclear, but it seems that Gumpert wrote his first volume around 1870.⁶ As mentioned earlier, excerpts had been used as part of Germanic pedagogy for years, with Kling including snippets in his *Horn Schule* prior to Gumpert’s excerpt volumes. However, there are orders of magnitude of difference between using a few pages that use orchestral excerpts as transposition exercises or as a springboard to discuss crooks versus valves and publishing multiple volumes of just excerpts.

As far as I have been able to ascertain, Gumpert’s series was the first set of orchestral excerpts ever published for any instrument.⁷ Gumpert seemed to be part of a vanguard of orchestral excerpt pedagogy, considering that he also published volumes of excerpts for trumpet and bassoon. It is slightly misleading to label Gumpert’s books as “excerpt books” since his term was “solobucher”, and there were some chamber and solo pieces mixed in with opera and orchestral excerpts. However, it was subtitled “a selection of difficult works from Operas, Symphonies and other orchestral works” so the intent could not have been far off what later excerpt books would strive for.⁸

Gumpert’s career overlapped with that of Oscar Franz and the two men knew each other personally, as attested to by Gumpert’s student Max Hess.⁹ Because of this we cannot attribute Gumpert’s

⁵ Ericson, “The Gumpert Project”, Horn Matters, <http://hornmatters.com/2010/01/the-gumpert-project/> (accessed November 6, 2018).

⁶ James Boldin, “History of Orchestral Excerpt Collections”, James Boldin’s Horn World, <https://jamesboldin.com/2010/08/26/history-of-orchestral-excerpt-collections/> (accessed November 7, 2018).

⁷ Ibid .

⁸ Friedrich Gumbert. *French Horn: Orchestra Studies*. (New York: Sansone Musical Instruments 1900).

⁹ “Memorabilia” *The Horn Call - Journal of the International Horn Society* volume 1, number 1 (February 1971): 43.

more modern style of teaching simply to the passage of time. While I believe that it was mostly Gumpert's personal preferences that pushed orchestral excerpts, some of the impetus would seem to be related to the Leipzig Conservatory itself.

Established by Mendelssohn in 1843, the Leipzig Conservatory was home to other teachers who were early publishers of excerpt books, including Friedrich Hermann *Orchesterstudien für 1. Violine* which was published in 1894.¹⁰ The Conservatory further supported orchestral studies by instituting a fully staffed orchestra division in 1881, a unique feature at the time.¹¹ It seems clear that orchestral studies were somewhat of a priority at the Leipzig Conservatory. Still, Gumpert went beyond the normal call in his dedication to orchestral excerpt study, writing books for trumpet and bassoon as well as horn.¹² An examination of the books reveals some interesting aspects. The most bizarre one to me is the lack of an obvious organizing principle. The book tends to jump back and forth between composers without any clear reason why. Because of this it is exceedingly difficult to locate a specific excerpt, as it is not alphabetical and a single composer's works can be found sprinkled throughout the volume (see Example 14).

¹⁰ James Boldin, "History of Orchestral Excerpt Collections", James Boldin's Horn World, <https://jamesboldin.com/2010/08/26/history-of-orchestral-excerpt-collections/> (accessed November 7, 2018).

¹¹ Ibid.

¹² Ibid.

Einleitung z. Op. „Faust“ v. F. Gounod.

Andante, in F. *Maestoso, in E.*

mf *dolce* *pp*

Adagio, in F.

mf

Largo a.d. Sinfonie „Im Walde“ v. J. Raff.

in F. 9

pp *p* *espress.*

Ouverture z. Op. Die Regimentstochter v. G. Donizetti

Larghetto 1. in Es. *3. in B. tief* *Andante 1. in Es.*

p *pp* *f*

B-148

Example 14 - Lack of alphabetical order in Gumpert's Volume 2

It would be understandable for there to be some lack of cohesion between volumes since they were compiled over the span of several years. Considering that Gumpert, or his publishers, seemed to have intentionally misspelled his name in order to boost sales it may be that he published fourteen volumes in order to increase sales numbers more so than for an overarching pedagogical reasoning. Regardless, it is difficult to find much rhyme or reason to the progress volume to volume or the contents of the individual volumes themselves.

Each volume is similar with a mix of operatic excerpts along with some orchestral ones and the occasional solo or chamber piece. Adding to the lack of structure is that there is no forward or preface explaining to the book, or even a table of contents to make it easier to locate a specific excerpt. In addition, the contents are not alphabetized or placed in any order that I am able to discern. Two things that strike a modern user of these books is their special emphasis on opera excerpts and the obscure pieces and composers chosen. However, it is important to examine these books through the lens of their time. While a present-day horn player will likely never see Heinrich Marschner's *Der Vampyr* on an audition list, it was premiered in Leipzig, where Gumpert taught, and was popular enough to warrant multiple excerpts over the first two volumes. Gumpert's Germanic background can also be seen in the nationalities of the composers included. There is a small number of excerpts from French Grand Opera such as *La Juive* by Fromental Halévy, a slightly larger number by Rossini and the bel canto school, but the vast majority are from German composers. The majority are from Romantic operas, but there are some exceptions, notably some classical works by Mozart, Haydn and Beethoven. Interestingly there are even a few taken from Bach cantatas, possibly a reflection of the Bach revival that Mendelssohn helped start. In this way we can see Gumpert reflecting the pedagogical priorities of his time and location. One of the consequences of being such an early pioneer is that Gumpert was simply too early to include many of the most important composers of orchestral music for horn. There is no Mahler, Strauss or even Brahms, although there is plenty of Marschner and other composers who were important to his time.

All these idiosyncrasies help explain why the books did not become more popular, but it is important to note the revolutionary aspects that make them so important. Prior to these books there really was nothing for horn players to use if they wanted to study orchestral parts. The Kling method might have briefly used excerpts as a teaching tool, but this was the first place where a student could get a substantial number of parts in one place. It is also notable for the inclusion of section parts and low horn parts instead of just the solos (see Example 15).

4ter Satz Sinfonie N°3, Esdur, von R. Schumann.
Feierlich. 4/4. in Es.

Cor. I. *pp*
 Cor. II. *pp*
 Cor. III. *pp*

Nach und nach stärker. *Die Halben wie vorher die Viertel.*

Cor. I. *p*
 Cor. II. *p*
 Cor. I u. II. *mf*

B-148

Example 15 - Gumpert including section parts in his Volume 2

All of this reflects a pedagogical style that required a range of excerpts to be learned as part of a student's base education. Today it is assumed that a serious horn student will study orchestral excerpts, but this is the first evidence of someone using them as part of their core pedagogical curriculum.

Regardless of how much Gumpert was influenced by his teaching environment, his balanced approach of treating technical exercises, etudes, solo and excerpts is remarkably similar to current American pedagogy. This is not surprising when one looks at some of Gumpert's pupils and their teaching careers in the United States. The period around 1900 saw a large influx of European, and

especially Germanic, musicians coming into America. The two most famous examples would probably be Anton Dvorak who spent 1892-5 in New York where he established the National Conservatory of Music¹³ and Gustav Mahler, who served as music director of the New York Philharmonic from 1909-11.¹⁴ However, the major composer/conductors were not the only immigrants, as many of the musicians that the newly formed orchestras hired came from Europe as well. The three most relevant for this discussion are Max Hess, Anton Horner, and Max Pottag.

All three of these men were students of Gumpert at Leipzig and all would be vital to establishing an American school of horn pedagogy. Max Hess (1878-1975) was the last living student of Gumpert, and is perhaps best known as the horn player who played the obbligato part at the premier of Mahler's Fifth Symphony.¹⁵ Hess accepted the position of principal horn of the Boston Symphony in 1905 where he stayed his entire life except for 1925-38 when he was principal horn of Cincinnati Symphony.¹⁶ Hess also introduced the first Alexander double horns to the US.¹⁷

Gumpert's most famous student to American horn players is almost certainly Anton Horner. Horner's impact on American horn pedagogy is difficult to overstate, as the opening sentence in his official International Horn Society biography reads "Anton Horner founded a distinctively American style of horn playing, and his impact is still with us today."¹⁸ Horner became a member of the Pittsburgh Symphony in 1899 and principal horn of the Philadelphia Orchestra in 1902.¹⁹ While in Pittsburgh, he ordered a Kruspe Gumpert model double horn. Horner had his own model designed in 1902, one that

¹³ Michael Cooper. "The Deal that Brought Dvorak to America", New York Times, <https://www.nytimes.com/2013/08/24/arts/music/the-deal-that-brought-dvorak-to-new-york.html> (accessed November 8, 2018).

¹⁴ "Mahler", New York Philharmonic, <https://nyphil.org/about-us/artists/gustav-mahler-1> (accessed November 8, 2018).

¹⁵ "Max Hess", International Horn Society <https://www.hornsociety.org/home/ihs-news/26-people/honorary/51-max-hess-1878-1975> (accessed November, 8 2018).

¹⁶ Ibid.

¹⁷ Ibid

¹⁸ "Anton Horner", International Horn Society, <https://www.hornsociety.org/home/ihs-news/26-people/honorary/53-anton-horner-1877-1971>, (accessed November 8, 2018).

¹⁹ "Anton Horner Dies, Played Solo Horn", New York Times, <https://www.nytimes.com/1971/12/07/archives/anton-horner-dies-played-solo-horn.html> (accessed November 8, 2018).

would be copied by many others including the Conn company with their 8D.²⁰ This style of horn would dominate American playing for years, including being the de facto horn of Los Angeles studio recording to this day.

Horner's impact on American equipment choices would be enough to make him a key figure. However, his biggest impact would be in his teaching. A founding member of the faculty at the Curtis Institute, Horner taught there from 1924-1942.²¹ At the time Curtis was probably the premier conservatory in the United States. This gave Horner a chance to have deep influence on the development of an American style of horn pedagogy. Horner's students include Marc Fischer, Mason Jones, Arthur and Harry Berv and James Chambers, among others. Mason Jones contributed many publications for beginning horn players, with his solo collections still in use by many music education boards across the United States. James Chambers wrote one of the most important collection of orchestral excerpts and will feature heavily later. For these reasons it is not unreasonable to state that no single person had a greater effect on the creation of American horn style than Anton Horner.

Max Pottag, another one of Gumpert's students, also had a titanic effect on orchestral excerpt pedagogy. Pottag was mostly a second horn player but had a major impact on teaching. Pottag was a prolific arranger, being one of the first people to write for large horn ensembles, now a staple of American universities.²² In addition to his still popular *Pottag-Hovey Method*, his *Progressive and Technical Studies* book, and his *Daily Exercises* book, in 1940 Pottag wrote the first excerpt book to be published in the United States. Until 1960 this was the definitive excerpt book as the Gumpert was very difficult to find in America. It is important to remember how difficult it was at that time to get copies of orchestral parts for study. At this point the options for a student who wanted to study excerpts would be to buy individual parts from the publisher or if they were lucky, they would have access to an orchestra library where they

²⁰ "Anton Horner", International Horn Society, <https://www.hornsociety.org/home/ihs-news/26-people/honorary/53-anton-horner-1877-1971>, (accessed November 8, 2018).

²¹ Ibid.

²² "Max Pottage", International Horn Society, <https://www.hornsociety.org/home/ihs-news/26-people/honorary/65-max-pottag-1876-1970> (accessed November 8, 2018).

could borrow a part. From here they would have to hand copy, a laborious process as seen by Philip Farkas' hand drawn copy of *Ein Heldenleben* (see Example 16).

1ST Horn
in F

Ein Heldenleben

Richard Strauss Op. 40

Lebhaft bewegt

f

3

sfz

f

dim. P

hervortretend

P cresc.

2

P cresc.

13

ausdrucksroll

P

cresc.

f dim.

P

cresc.

sf

mf marc.

mf cresc.

f

1

f

mf

cresc.

mf

fff

4

1

ff

ff

Carl Fischer, Inc. New York.

V.S.

Example 16 - Copy of Farkas' hand drawn version of *Ein Heldenleben*, from the Farkas Library

These factors contributed to the popularity of Pottag's excerpt books, making them required for any serious horn student. The difficulties inherent in finding original copies of the music meant that the occasional error that is found in the Pottag books was easily forgiven.

Comparing Gumpert's and Pottag's reveals some interesting aspects. The most obvious is scope of their respective projects. Gumpert published his in a series of 12 volumes while Pottag produced a more manageable number at three. Another editorial difference is that Pottag's has a clear index of pieces which makes it much easier to navigate. Pottag also organized his books alphabetically, which is now fairly standard. Neither Gumpert nor Pottag provide much context for their excerpts. There are no performance instructions and more glaring to a modern user, all the excerpts are formatted so that it is impossible to tell which movement the excerpt is from. Pottag's editorial practice was to have a double bar and tempo information whenever an excerpt from a different section is introduced (see Example 17).

BORODINE, A. "DANS LES STEPPES DE L'ASIE CENTRALE"



BRAHMS, J. Symphony No. 1

Un poco sostenuto

3rd Horn in Fb *p*

Andante sostenuto

in E *espress.* *f*

espress., molto *mf*

Un poco allegretto a grazioso

in Eb *pp dolce*

1st in Eb *p* *pp* *p*

2nd in Eb *p* *pp* *p*

3rd in B^b *mf* *f*

4th in B^b *mf*

Adagio

in C *p* *f*

Piu Andante

in C *f sempre appassionata*

3rd in E *Allegro* *f* *p*

This musical excerpt contains multiple staves from Brahms' Symphony No. 1. It includes parts for the 3rd Horn, strings (1st and 2nd Violins, 3rd and 4th Violins), and a 3rd Violin part in E. The tempo and mood markings change throughout, from 'Un poco sostenuto' to 'Un poco allegretto a grazioso', 'Adagio', 'Piu Andante', and finally 'Allegro'. Dynamics range from piano (*p*) to fortissimo (*f*).

Ed. Libr. No. 76-46

Example 17 - Excerpt from Pottag Volume 1

The music is also all in the same typeset throughout the book, in contrast to the modern desire for original parts. Prioritizing original parts comes largely as a reaction to the inaccuracies and editorial changes that inevitably slipped in to various excerpt books. Original parts are seen as more accurate and thus better teaching tools, although what we consider to be original are often not manuscript accurate.

Pottag also needed to maximize the amount of space used for actual music keeping a consistent typeface served as a cost saving measure.

The major change that one notices between Gumpert and Pottag is in the composers and pieces that are featured. In the 50 years between the two volumes there were massive changes in repertoire and composition styles. Pottag had much more variety and included some contemporary composers such as Strauss, Mahler and Stravinsky. Pottag also had very few opera excerpts in his collections and a much broader range of national styles represented (see Example 18). This points to seismic shifts in which pieces students were expected to learn and more importantly why they were expected to learn them. Pottag was writing for an audience that was much more likely to be in a symphony hall as opposed to an opera pit.

It is important to note the expanding repertoire that students were expected to familiarize themselves with. Looking at the contents of Pottag and Gumpert's collections we can see that Pottag's work has expanded in both time and space, for Pottag more heavily features excerpts from earlier composers and from many different nations. In many ways Pottag created the template that excerpt books would follow for decades. The pieces that he chose are for the most part familiar to a modern student. We can see an echo of Gumpert in the inclusion of Marschner's *Die Vampyr* although Pottag dedicates far less time to that piece and opera in general. The differences between the two collections can be seen in the differing treatment of Bach, Brahms as well as Pottag's inclusion of Russian composers such as Borodin, Shostakovich, Tchaikovsky and Stravinsky.

FRENCH HORN PASSAGES

Extracted
by
MAX P. POTTAG

MAX P. POTTAG

A member of the Chicago Symphony for many years.
A teacher of National reputation.
French Horn consultant for the National School Band
Association of the United States.
Teacher at Northwestern University.
An acknowledged Expert on French Horn literature.

With the ever increasing popularity of the French Horn and the demand for French Horn music, this book is published for the benefit of the American student and professional, to acquaint him with the most popular French Horn Solo parts of Symphonic and Standard literature.

Contents

	Page		Page
AUBER, D. F. E. Overture to "Fra Diavolo"	2	HANSON, HOWARD Symphony No. 1 in E Minor — "Nordic"	26
BEETHOVEN, L. van Symphony No. 1 in C Major	2	HAYDN, J. Symphony in G — "Oxford"	27
Symphony No. 2 in D Major	2	Summer from "The Seasons"	27
Symphony No. 3 in E \flat Major — "Eroica"	3	Symphony No. 31 — "With the Hornsignal"	27
Symphony No. 4 in E \flat Major	5	KREUTZER, C. Das Nachtlager in Granada	30
Symphony No. 5 in C Minor	5	LISZT, FR. Les Preludes	31
Symphony No. 6 in F Major — "Pastorale"	6	MEYERBEER, F. Symphony "Italian"	31
Symphony No. 7 in A Major	6	Nocturne from "Midsummer Night's Dream"	31
Symphony No. 8 in F Major	7	MORALT Entr'Acte	32
Symphony No. 9	8	MOZART, W. A. Symphony in G Minor	32
Concerto for Violin	8	PREMMER Overture to "Klosterbauern"	33
Concerto for Piano	9	RIMSKY-KORSAKOFF Scheherazade	33
Overture to "Prometheus"	9	Christmas Eve	34
Overture to "King Stephen"	10	Capriccio Espagnole	34
Sextet	10	ROSSINI, G. A. Overture to "William Tell"	34
Octet for Eight Wind Instruments	10	Overture to "The Barber of Seville"	35
Rondino for Eight Wind Instruments	10	Overture to "La Gazza Ladra"	35
Overture to "Fidello"	12	Overture to "Semiramide"	35
Aria from "Fidello"	12	SAINT-SAENS Danse Macabre	36
BERLIOZ, H. Schurzo from "Queen Mab"	14	SCHUBERT, FR. Symphony No. 10 in C	36
BIZET, G. Aria from "Carmen"	17	SCHUMANN, R. Symphony No. 1	36
BOIELDIEU, A. Overture to "The White Lady"	17	Overture to "Genoeva"	37
BORODINE, A. Danse les Steppes de l'Asie Centrale	18	SUPPE, FR. v. Overture to "The Beautiful Galatea"	37
BRAMMS, J. Symphony No. 1	18	Overture to "Light Cavalry"	37
Symphony No. 2	19	THOMAS, A. Overture to "Mignon"	37
Symphony No. 3	19	TCHAIKOWSKY, P. Overture 1812 (Solenelle)	38
Symphony No. 4	20	Capriccio Italiane	38
Overture "Academic Festival"	21	Symphony No. 4	38
Concerto No. 2 for Piano	22	Symphony No. 5 in E Minor	39
BRUCH, M. Prelude to "Lorelei"	22	WAGNER, R. Overture to "The Flying Dutchman"	39
DELIBES, L. Ballet "La Source"	22	Prelude to "Lohengrin" 1st Act	39
DONIZETTI, G. Overture to "Daughter of the Regiment"	22	Prelude to "Lohengrin" 3rd Act	40
DVORAK, A. Overture "Carneval"	22	Overture to "Die Meistersinger"	41
Symphony "From the New World"	23	Prelude to "Die Meistersinger" 3rd Act	41
FRANK, CESAR Symphony in D Minor	23	Siegfried's Call from "Siegfried"	42
FLOTOW, FR. van Overture to "Martha"	23	Siegfried's Rhine Journey	42
Overture to "Stradella"	24	The Ride of the Valkyries	43
GOLMARK, C. Overture to "Sakuntala"	24	WEBER, C. M. v. Overture to "Der Freischuetz"	45
GOUNOD, CH. Introduction to "Faust"	24	Hunting Chorus from "Der Freischuetz"	46
GRAINGER, PERCY Suite "In a Nutshell"	25	Overture to "Oberon"	47
GUNGEL, J. Waltz "Dream on the Ocean"	26	Overture to "Preciosa"	47
HANDKE, G. Oratorio "Judas Macabaeus"	26		

Example 18 - Pottage Volume 1 Table of Contents

Bach is an interesting case study because he shows how radically pieces included in the canon can change and how teachers were forced to adapt. The Bach revival was largely spearheaded by Mendelssohn in the first half of the nineteenth century, and as noted before, Gumpert taught at the Leipzig Conservatory which was founded by Mendelssohn. Because of this it is perhaps not too surprising that Gumpert included some Bach in his volumes, but his choices are illuminating. In volume 6, Gumpert includes excerpts from the *Missa Brevis*, undoubtedly a piece of great musical value but not one that is currently standard for horn students to learn. The most common Bach piece for horn players to study are the *Brandenburg Concerto No. 1*, and B minor Mass, neither of which are included in Pottag's volumes. This is a great example of how canon has changed.

The history of the *Brandenburg Concerto* set is particularly fascinating. Presented to the Margrave of Brandenburg as part of a job application in 1721, the pieces were never performed and languished in archives of Brandenburg until Siegfried Wilhelm Dehn discovered the manuscripts in 1849.²³ The pieces were finally published the following year, well after the initial Bach revival. At the time that Gumpert was compiling his excerpt books, the *Brandenburg Concerto* were known but more on the periphery of the standard repertoire. However, by the time of Pottag in the 1930s, *Brandenburg* was firmly entrenched in the orchestral canon. Pottag acknowledges this by including excerpts from it in his book.

All of this points to how teachers had to adjust their approach to teaching orchestral excerpts in the 50 years between Gumpert and Pottag. It can be assumed that both men had the intention of preparing their students for a career in music. When we consider the heavy emphasis that Gumpert placed on German Romantic Opera it seems clear that he was attempting to prepare students for what they would be most likely to perform on a regular basis. There was not a huge need for students at the Leipzig Conservatory to be well versed in French Grand Opera repertoire since they were unlikely to perform it. Similarly, Pottag focuses on symphonic works, but from a wider range of styles and nationalities. This

²³ Malcolm Boyd, *Bach: The Brandenburg Concertos* (New York: Cambridge University Press, 1993).

reflects the repertoire choices of American symphony orchestras at the time, and what Pottag decided students would be best served by being introduced to. The greatest reason that students needed to be better trained in orchestral excerpts is the development of auditions.

The goal of teaching has always been to prepare students for future jobs as professional musicians, but the process of obtaining those positions has changed radically. In the days of court orchestras, musicians were trained as apprentices and there were no auditions even if one changed their place of employment. After court orchestras became a historical relic, positions in orchestras were generally awarded through recommendation and word of mouth. This was the method used in Gumpert's era which helps explain why he chose to focus on Germanic opera repertory in his books. If his students were to be well prepared for the jobs that he would recommend them for, they would be well served with being familiar with *Die Vampyr* and other similar works.

The system would stay mostly the same for the first few decades of the twentieth century. Pottag started his career under similar conditions, but conditions would soon be changing. It is especially illuminating to look at the experiences of two of the twentieth century's greatest wind pedagogues, Marcel Tabuteau and Philip Farkas. Both men were leading figures, Tabuteau as principal oboe of the Philadelphia Orchestra and professor at the Curtis Institute and Philip Farkas as principal horn of the Chicago Symphony and author of *The Art of French Horn Playing*, one of the most important horn texts of the twentieth century. Tabuteau was about twenty years older than Farkas, but that was enough time for the audition process to change radically and require adjustments in how students are taught in order to adapt.

Marcel Tabuteau's path to his first symphonic appointment was standard for the early 20th century, but vastly different than what students today face. In 1905 at the age of 18, Tabuteau received first prize for oboe at the Paris Conservatoire and was "promptly offered two jobs - one in New York with

Walter Damrosch, and the other in Berlin.”²⁴ In spring of 1905 he left for New York and became the second oboe player in the New York Symphony. There was no audition, and as we noted earlier the Paris Conservatoire did not put much emphasis on orchestral excerpts. It is entirely possible that Tabuteau had never done much in the way of formal excerpt study prior to his appointment. In 1908 Tabuteau accepted an offer to become the principal oboe of the Metropolitan Opera Company, also in New York. There were some legal hurdles to overcome since Tabuteau was still under contract with the New York Symphony, a situation that was eventually resolved after a brief legal battle. However, at no point was there any audition or even a posting by the Met that they needed a new principal oboe. Another aspect of his Met appointment was his complete lack of familiarity with opera excerpts. It has always been difficult for musicians to gain experience with opera prior to joining an opera company. Gumpert tried to address this need with his excerpt books, but Tabuteau was not so fortunate. As a result of being thrown into one of the premier opera orchestras at the age of 21 and having to immediately face a 5-hour rehearsal of *Götterdämmerung*, he was forced to do some serious score study. This meant that he “painstakingly copied by hand, in pen and ink, pages and pages of the oboe parts” to a wide range of operas.²⁵ As mentioned earlier, Philip Farkas did the same thing as a member of the Chicago Symphony. Both Tabuteau and Farkas held on to their handwritten parts for years, with both teachers showing their students stacks of parts four decades after they were laboriously copied out.²⁶ This shows that they considered the parts to be of immense value.

The way Tabuteau found his way to the Philadelphia Orchestra is perhaps the most illustrative. Beginning in 1912 Leopold Stokowski took charge of the Philadelphia Orchestra and began to remake it in his image. The most important part of this was finding musicians who could be expressive soloists, assured of their own individuality as artists. Stokowski’s first choice was the Belgian Henri de Busscher,

²⁴ Laila Storch. *Marcel Tabuteau: How do you Expect to Play the Oboe If You Can't Peel a Mushroom?* (Bloomington: Indiana University Press, 2008). 37-8.

²⁵ *Ibid.*, 64.

²⁶ *Ibid.*, 64.

but his hiring was blocked by the Musicians Union, much as Tabuteau's appointment to the New York Symphony very nearly was.²⁷ For nearly three years Stokowski was hunting for a new principal oboe, until he picked Marcel Tabuteau in April of 1915.²⁸ Tabuteau seems to have found his way onto Stokowski's radar after a performance of *Tristan* in early 1914.²⁹ However at no point did Tabuteau actually play for anyone in the Philadelphia orchestra prior to his hiring. As Laila Storch put it in her biography of Tabuteau "it is interesting that not even the conductor (let alone a committee) necessarily listened to prospective new members of the orchestra. Interviews, recommendations, and opinions of trusted associates were all called upon when looking for new players, even those needed to fill key positions."³⁰ At this point auditions were simply not how even the most prestigious orchestra positions were filled so it makes sense that teachers would not prioritize excerpt training. Tabuteau in his own teaching at Curtis would focus mostly on fundamentals and etudes with his recommendation being enough to secure positions for his students.

This method of finding talent had some obvious flaws and as infrastructure began to allow for faster and more reliable travel, conductors started to require hearing musicians perform before hiring them for their ensembles. It is in this context, not quite the full auditions that we know, but not just a letter of recommendation, that Philip Farkas's career began. Auditions in the 1930s were much more localized and informal. According to Ashley Cumming's dissertation, "when Farkas auditioned in the early 1930s, there were often five people attending, and if they owned their own horn, they had a job."³¹ The audition process did start to get more formalized, and by 1945 Farkas decided to leave the Cleveland Orchestra for the Boston Symphony. The audition process went as follows:

He took his Cleveland contract, photocopied it, replaced Boston Symphony as the employer, and decided that two hundred dollars a week was a better salary than the one hundred and fifty a week on his current contract, whited that out, and wrote that in. And he

²⁷ Ibid., 91.

²⁸ Ibid., 94.

²⁹ Ibid., 94.

³⁰ Ibid., 92.

³¹ Ashley Cumming. *From Hotels to Concert Halls: The Evolution of the North American Horn Audition*. (DMA Diss., Indiana University, 2014) 10.

warmed up with that every day on his music stand, though he had great respect for the first horn at the time, Willem Valkenier.... A few months later, he received a phone call from the personnel manager and he said that Mr. Valkenier had sprained his wrist on a tour, and the hassle of replacement was not ideal. The conductor decided that they needed a co-principal horn, and called him to come audition. He went to the conductor's hotel room, he didn't have any music with him or any indication of what to prepare — he could only assume what excerpts were likely. The conductor said "can you play that nice solo from Tchaikovsky 5?" And he played it, then he said "how about that solo from Midsummer Night's Dream?" And he played that, then he said, "Now how about that tricky opening from Till? . . . The lowest note in orchestra music I know is the pedal E in Mahler 3 (and Farkas said that was because Shostakovich 5 hadn't been written yet)³², and the highest note I know is from Symphonia Domestica - the high E. So can you play me a major scale from one to the other and back down?" And Phil said he managed to start on the pedal E and made it up to the high E and back down, and the conductor said, "Well, it looks like you've got all the notes, sign here!"³³

It was under this system that Farkas got his final position in the Chicago Symphony in 1948. However, it was shortly after this that the audition landscape started shifting. In the 1950s, auditions were still often situated in hotel rooms with just the conductor present, but there were some orchestras that were experimenting with what we would recognize as formal auditions.³⁴ One interesting theory that Cummings proposes is that the influx of musicians returning from World War II forced orchestras to reevaluate their hiring methods.³⁵ Regardless of the reasoning, the audition process was changing, becoming more rigid and difficult. If one looks at two of Farkas' pedagogical materials, *The Art of Horn Playing* and his much lesser known excerpt book *Orchestral Passages for the French horn: from the Modern French Repertoire*, we can see how he reacted to these pressures.

Published in 1956, *The Art of French Horn Playing* is Farkas' seminal work, and one of the most important pieces of horn pedagogy ever produced. This book is thorough and methodical, not surprising when considering Farkas' workman-like reputation. In many ways it resembles the great method books of

³² It should be noted that there appears to be a discrepancy with the dates here as Shostakovich's *Symphony No 5* was written by 1945. Whether the piece was not well known enough for the conductor to be aware of the pedal E and thus Farkas misattributed the reason for the conductor's comment, or if he misspoke is interesting, but immaterial to the greater point of the anecdote.

³³ Ibid., 10.

³⁴ Ibid., 7.

³⁵ Ibid., 9.

the nineteenth century, with sections on arpeggios, scales, long tones and other fundamental aspects of horn technique. One thing that is different is the extended amount of prose, reflecting the different pedagogical context. When job requirements are more stringent, there is less room for interpretation and trial and error.

While orchestral excerpts are not a major component of the book, they are not ignored. The closest comparison to historical treatises would be the Oscar Franz *Schule* since Farkas presents snippets of the excerpts, often to illustrate a technical challenge. Like the Franz book, Farkas utilizes prose in addition to musical examples. Farkas also takes advantage of technology by including copious amounts of pictures, most notably of embouchure. The book itself is about 90 pages, about on par with the texts examined previously. It is very much a book that is centered on fundamentals with chapters on “Staccato”, “Tone Quality” and “Accuracy” among the 22 total chapters. The first 30 pages are comprised solely of prose before moving on the famous “Farkas Warm-Up” (see Example 19). This warm up progression is almost entirely arpeggio based and would not be too out of place in a book from the previous century.

EXERCISE 2.

Object- To obtain smooth legato and facility in the low register. To slur full three octaves with minimum facial contortion.

Procedure- Observe that the technique is lighter and faster than in Exercise 1. Keep air stream very steady. Make a fluent, mobile embouchure do the largest part of the work. The rest and breath mark in the middle of each passage may be omitted when the technique is light and fast enough. In this case do not repeat the low note.

Open F Horn
(♩: 100 to 152)

The musical score for Exercise 2, Open F Horn, consists of five variations of a three-octave slur exercise. Each variation is presented on two staves: a bass staff and a treble staff. The bass staff features a slur covering three octaves, with an optional breath mark indicated by a bracket labeled "Optional". The treble staff also features a slur covering three octaves. The variations are as follows:

- Open F Horn:** (mf) (3)
- 2nd Valve:** (mf) (3)
- 1st Valve:** (mf) (4)
- 1st & 2nd Valves:** (mf) (3)
- 2nd & 3rd Valves:** (mf) (0)

Example 19 - Farkas Warm up

However, starting in chapter 8, *Legato and Legato Tonguing*, we can see the influence of excerpts in Farkas' teaching. When discussing particulars of legato and staccato, and later when he delves into musical phrasing, there are snippets of excerpts which demonstrate the concepts in question (see Example 20). This is a major change from earlier method books which would have used etudes or original compositions and it shows the growth of orchestral excerpts as foundational building blocks of horn pedagogy.

There are two marks for staccato, the dot (.) and the little vertical dash ('). The latter is called *staccatissimo* and means *very staccato*. This fact is a very good clue to the length of ordinary staccato notes. They are not to be played as short as possible, or else there would not be a mark meaning shorter yet. The length of any staccato note can be varied in a hundred different ways, and musicianship determines how short the notes should be for any particular passage. Let us discuss three staccato types: the *staccatissimo* or very short note, the medium staccato, and one which is long enough to be considered almost a "melodic" staccato.

STACCATISSIMO

When a staccato passage is extremely rapid, as in fast staccato scales, fanfares, or repeated rhythm notes, it is necessary to keep the individual notes extremely short to maintain clarity. This is accomplished by playing *staccatissimo*, or as short as possible. To do this, the player makes both ends of the note as "dry" as possible and the middle of as short duration as possible. The tongue forms the articulation "too" in a very definite and hard manner, touching well forward on the upper front teeth. The object is to get the note started immediately and as cleanly as possible. The air column is then forcibly stopped, almost at the moment the note starts sounding, in order to make the note duration as short as possible. Normally, when the air column is stopped in ending a note a kind of quick *diminuendo* takes place as the last vestige of air dies out, resulting in a bit of "ring" at the end. This is not desirable in playing *staccatissimo*, as it would carry the note into the next attack. So, stop the air column forcibly. Don't stop the air column with a tapered ending. Make it end abruptly, giving the note a "dry", quick ending. It is not a beautiful sound when used for only one note, but when a series of them are played, the result will be a very cleanly defined staccato. A word of caution: never stop the air column abruptly by using the tongue, as in forming the articulation "toot". Simply stop all air pressure immediately, at the moment the note is to stop. Perhaps the most accurate description of the articulation would be the syllable "tooh" or "tuh".

To produce *staccatissimo*:

1. Start the note with a distinct "t" articulation.
2. Stop the air pressure immediately after a very short puff of air.
3. Stop the note in a "dry" manner, allowing no "ring" or *diminuendo* whatever. Shorten the usual "oo" vowel by ending with an "h", thus: "tooh". This "tooh" or "tuh" will end a note very abruptly. Be careful never to resort to the syllable "toot" in the attempt to get a good *staccatissimo*.
4. Practice long series of *staccatissimo* notes. Play them rapidly, but still maintain space between the notes.

In playing *staccatissimo* or staccato, one slight shading might be pointed out to advantage. These very "dry" notes do not offend the ear in a continuous passage because each succeeding note "covers" the more or

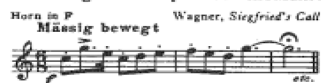
less unmusical ending of the note before. When the last note of a group is reached, however, there is nothing to cover the dryness of this note. Therefore, it is usually good musicianship to allow this final note to "ring" slightly longer than its predecessors, as in these examples:



MEDIUM STACCATO

This type of staccato might be called the *normal* staccato, as it is not extremely "dry" nor yet so long that it loses crispness. It is the staccato which we use about eighty percent of the time. For this we can use our "doo" tonguing or a moderately soft "too". As this type of staccato is used more often in passages of moderate tempo, the ear has a much better chance to analyze the sound it hears. Because of this and also because we now have the necessary time, we must modify the extremely "dry" ending which was used for each note played *staccatissimo*. Each note must still be of short duration; but instead of stopping abruptly, the tone must be made to taper off very quickly so that a slight "ring" seems to linger at the end of each note. This will result in a clean staccato with a good musical sound, very similar to a string instrument played *pizzicato*. I would consider this musical "medium staccato" as normal, whereas the *staccatissimo* might be called almost a musical *effect*, to be used sparingly.

Here are some good examples of a medium staccato:



Example 20 - Usage of excerpts in Farkas Art of Horn Playing

This was not Farkas' only foray into excerpts, however. Two years after the publication of *The Art of Horn Playing*, Farkas published, in France, an excerpt book titled *Orchestral Passages for the French Horn from the Modern French Repertoire*. This is a curious book, mainly because it is so specialized. As noted, before when discussing French pedagogy, symphonic excerpts were not prioritized so it is possible that Farkas felt the need to address this deficiency. It is also speculative, but Jean Martinon's guest conducting appearances with Chicago Symphony prior to his appointment as music director in 1963 could have spurred some interest in the modern French repertoire in Farkas. Regardless of the impetus, it is interesting to see such a specialized book come out before there was a definitive general book of excerpts. It was perhaps too specialized however, as the book fell out of print and is now nearly impossible to locate. But it is an important work to take note of since it demonstrates that major pedagogical figures were starting to not just take excerpts seriously, but to delve into more obscure branches and sub-categories.

As we can see, the process for musicians to obtain positions changed rapidly in the early twentieth century. Pottag clearly saw the need for horn students to be introduced to orchestral excerpts even though the audition process was less rigid than it is today. The explosion of available excerpt material, was driven by the increasing level of difficulty of auditions and the higher demands put on the orchestral horn player. Changes in auditions put pressure on teachers, which led to a market for an increased amount of excerpt-based material. This will be the focus of the next chapter as we see the explosion that occurs between 1960 and 1995, exponential growth as compared to the period between Gumpert and Pottag.

Chapter 3: Development of Excerpt Books and Their Expanded Role in Horn Pedagogy: 1960-1995

While there is no single flash point that we can use to define the point at which auditions reached the level of formalization that we would recognize today, it seems that by 1960 committees and panels were the rule.¹ The rigors of auditions meant that Pottag's collections were no longer enough as the sole option for orchestral excerpt study. The next great contribution to orchestral excerpt pedagogy was made by James Chambers, with the first volume in his collection published in 1965 which set the standard that would not be surpassed for 30 years. Chambers would go on to publish seven volumes in total between 1965 and 1970.

James Chambers was born in 1920 and followed in the Gumpert-Horner lineage at the Curtis Institute in Philadelphia. Chambers became solo horn of the Philadelphia Orchestra in 1942 and then solo horn of the New York Philharmonic in 1946.² Chambers taught horn and orchestral repertory class at the Juilliard school for over four decades, establishing himself as one of the major horn pedagogues of his time. The very fact that one of the premier schools of music had an orchestral repertory class should not be brushed over. While such a class is commonplace at American conservatories and schools of music today, it is a considerable change from how conservatories approached excerpt training a few decades previously. There was no longer any possibility for on the job training, and the orchestral canon was so entrenched that it was possible to have a comprehensive list of excerpts that students would be expected to be familiar with prior to completing their studies.

It is interesting to note that in the period between 1939 — when the first Pottag volume was published — and 1965, when Chambers published his first excerpt collection there were not any new

¹ Cumming, *From Hotels to Concert Halls*. 39.

² “James Chambers”, International Horn Society, <https://www.hornsociety.org/home/ihs-news/26-people/honorary/46-james-chambers-1920-1989> (accessed November 8, 2018).

additions to the standard horn excerpt repertoire. The main exception to that would Shostakovich's *Symphony No 5* which was composed in 1937 and premiered in the US in 1938, and an argument could be made for the Shostakovich *Cello Concerto* from 1959 as well. Regardless, it seems clear that it was not the addition of new pieces that convinced Chambers to create his excerpt collection. This contrasts with Pottag who clearly saw the need to update the Gumpert books, which were too out of date to be of much contemporary help. It is worth noting some striking similarities between the Pottag and Chambers books.

On the most basic of levels, the two books are about the same length and laid out in much the same manner. The excerpts are compacted together on the page, with 1st and 2nd horn often appearing on the same staff. This is most certainly a cost saving measure, as the publishers would have striven to keep the page count low and make every inch count. Unlike Gumpert, both Chambers and Pottag have a clear table of contents, although Chambers is odd since the table of contents is arranged alphabetically, but the excerpts themselves are not. The best explanation that I can come up with is a cost saving measure. It is possible that the excerpts are arranged in such a manner because like fitting a puzzle or newspaper layout, inserting a Bizet excerpt between two Beethoven excerpts saved space overall. Like Pottag, some of Chamber's choices for inclusion are a little surprising to modern tastes. For example, if one were to choose two of Beethoven's pieces to include in a book of excerpts for horn, I doubt there are many people who whose minds would first think of *Egmont Overture* and *Symphony No 1*. This is somewhat rectified in subsequent volumes, which suggests that Chambers or his publishers might have wanted to spread out the more famous pieces in order to make all seven volumes must buys.

<i>Contents</i>	
VOLUME I	
BEETHOVEN	Overture "Egmont" 6
BEETHOVEN	Symphony No. 1 3
BIZET	L'Arlésienne. Suite No. 1 5
BRAHMS	Academic Festival Overture 7
BRUCKNER	Symphony No. 4 12
FRANCK	Symphony 22
LALO	Overture "Le Roi d'Ys" 24
MAHLER	Symphony No. 1 28
MUSSORGSKY	Night on the Bare Mountain 44
PROKOFIEFF	Lieutenant Kije 50
SAINT-SAËNS	Symphony No. 3 46
SHOSTAKOVICH	Symphony No. 1 52
SIBELIUS	Finlandia 43
SMETANA	Overture "The Bartered Bride" 49
VAUGHAN-WILLIAMS	A London Symphony 55
<p>Volumes II, III and IV of the Orchestral Excerpts for French Horn are in the press.</p>	

Example 21 - Chambers Orchestral Excerpts for the French Horn Volume 1 - Table of Contents

This raises the question as to what about the Chambers series made it so important to horn pedagogy and how did it differentiate itself from the Pottag books? One immediate advantage is that the materials included have been curated to fit into more modern tastes. Gone are excerpts from Marschner operas and Joseph Gungl waltzes, instead there are symphonies by Prokofiev, Shostakovich, and Mahler.

It seems that Chambers made a concerted effort to have each volume be well rounded and representative of a wide spectrum of orchestral pieces. This leads to a few curious inclusions, at least judged by present day standards. Each volume of Chamber's collection includes pieces from a wide variety of countries, with the result being a stronger representation of early to mid-twentieth century French orchestral repertory than students today are exposed to. Very few teachers make a priority to have their students learn excerpts from Lalo or d'Indy pieces.

This creates a fascinating parallel with the Farkas excerpt book comprised solely of French orchestral repertory. The amount of attention paid to this specific subset of orchestral excerpts at this period is worth further exploration. It is interesting to note that a modern excerpt collection will feature a much lower percentage of French music, with little attention paid to twentieth century French works outside of Ravel. It seems unlikely that both Farkas and Chambers would decide to commit some of their limited resources to champion the cause of mid twentieth century French composers strictly out of personal taste. Both men had reputations as straightforward and professional, not the types to include things in their works that they did not think would be useful. Farkas' decision to create an entire book of French excerpts can most certainly be tied to the fact that the book was published in France, where the preponderance of music was by French composers. However, it is unclear what his intention was for the American market as the book fell out of print rather quickly. Regardless, Chamber's rationale is not so easy to determine and deserves further consideration.

There are a few possible explanations for this amount of diversity in orchestral excerpt book repertories. One potential reason would be simply a matter of taste, that both James Chambers and Philip Farkas thought that this music was important enough that students would not have a complete knowledge of orchestral music for horn without it. It seems unlikely that both men would be so sentimental about their choices considering how they were limited for both time and space. Another possibility is that orchestras of the 1958-1970 period were more likely to program French music, thus requiring a higher degree of literacy amongst students.

All teachers shape their pedagogical priorities, either consciously or unconsciously, to best serve their students' needs for the job market of their time. When we consider this point in conjunction with the changing importance of auditions, the heavy emphasis on French orchestral excerpts by Farkas and Chambers begins to make more sense. By 1960 auditions had taken their present-day shape, with a committee and rounds to screen candidates. Where they differed was that the barrier to entry was lower, with fewer people taking the auditions and the process being largely by invitation. While the repertoire used was not that much different than what you would see on a present-day list, the reduced number of candidates and rounds meant that the expectations to know every possible excerpt were reduced. What this meant is that teachers had a little more freedom to teach beyond the confinements of the excerpt list. This luxury allowed Farkas and Chambers to include pieces that, while unlikely to show up on an audition list, were of great value. Their model of preparation considered that a new member of the orchestra would be well served by having at least some familiarity with Milhaud symphonic works, even if his ballet *La Création du monde* was unlikely to appear on an audition list. In a sense, they were able to avoid teaching to the job interview and instead focus on the job. Modern excerpt teaching cannot afford to spend time on more obscure works since it is imperative that students have complete mastery over so many standard excerpts.

The issue of how to balance thoroughly exposing students to orchestral excerpts while maintaining books that were of a reasonable size and price is something that the authors of excerpt books approached in a variety of ways. Chambers' solution to this issue was to have different series that would fill in the gaps that his main excerpt books left. For example, Chambers published books that exclusively featured excerpts from Strauss or Wagner works. The advantage of this was that a more complete selection could be represented, allowing students to dive deeper into the orchestral repertoire. The downside from a student's perspective is that the number books meant more expenses and for students outside of major city centers increased difficulty in locating complete sets. How excerpt books reacted to

the pressure of either going for comprehensiveness or specialization defines the excerpt book market of the mid 1960s-1990s.

For the better part of two decades, James Chambers books dominated the horn excerpt market. However, in 1986 there were two new additions that demonstrated what new approaches could be taken, the Arthur Labar *Horn Player's Audition Handbook* and the *Anthology of French Horn Music* by Richard C. Moore and Eugene Ettore. These books demonstrate how excerpt pedagogy was rapidly changing and became more specialized in a very short amount of time. The *Anthology* is particularly striking for its size and repertory choices, consideration of original notation, and most importantly, the usage of commentary text to accompany each excerpt.

First, a little background on the compilers of this anthology in order to better understand their decision. Eugene Ettore is a curious figure to encounter in a history of horn pedagogy as he is more famous as an accomplished accordion player and composer. He did have some horn credentials though, including inventing and producing mutes that were used by the Metropolitan Opera Orchestra among other major ensembles. It seems likely that this is where he starting collaborating with Richard C. Moore, who was a member of the orchestra from 1942-85 and principal from 1942-64.³ Moore taught at the Manhattan School of Music for 22 years, and was noted for his detailed score study, something that comes through in his book.⁴ The exact nature of their collaboration is unclear, but Moore and Ettore also worked together to create *A French Horn Primer*, a book designed for beginning students, in 1975, so it was a well-established relationship.

There is no mention in the Foreward as to why Moore considered a new excerpt book to be necessary, but there are several innovations from which we can draw conclusions regarding what he considered missing from excerpt pedagogy. The first and most obvious change is that the entire thing is

³ "Richard Moore", International Horn Society, <https://www.hornsociety.org/26-people/honorary/63-richard-moore-1914-1988> (accessed November 8, 2018).

⁴ Ibid.

contained in a single, albeit large, volume. Spiral bound for ease of use and clocking in at 160 pages, it seems clear that this is meant to be a major component of a student's education. It is a simplification over Chamber's seven volumes. Even more telling is the choices of repertory. In the Table of Contents there is a note that states "Excerpts requested in Audition and Examination" (see Example 22). This is incredibly important because we are no longer in the realm of teaching students excerpts so that they will have an easier time when they are in an orchestra, but instead teaching them excerpts so that they might have a chance to win a position. The word examination is crucial as well. Moore was certainly not the first teacher to include excerpts in lessons or even as part of a grade, but this is one of the first instances of explicitly including them in the curriculum that I was able to find.

Table of Contents

Q = Quote

Excerpts requested in Audition and Examination; Solo Quotes listed below should be memorized.

	HIGH		LOW		Page
	I Hr.	III Hr.	II Hr.	IV Hr.	
BACH, J.S.					
Brandenburg Concerto No. 1	Q. 1 p.5		Q. 1 p.9		5
B Minor Mass	Q. 1				13
BEETHOVEN					
Symph. No. 1 Op. 21	Q. 1		Q. 1		15
Symph. No. 2 Op. 36	Q. 1&3		Q. 1&3		15
Symph. No. 3 Op. 55	Q. 3&4&6	Q. 4&6	Q. 2&4&6		17
Symph. No. 4 Op. 60			Q. 2		22
Symph. No. 5 Op. 67	Q. 3&4		Q. 3&4		23
Symph. No. 6 Op. 68	Q. 1-5				24
Symph. No. 7 Op. 92	Q. 1&4&5&7		Q. 1&4&5&6&7		26
Symph. No. 8 Op. 93	Q. 1		Q. 1		30
Symph. No. 9 Op. 125	Q. 1&2&4&5			Q. 4&5	31
Prometheus Ov., Op. 43					34
Leonore Ov., No. 3 Op. 72a		Q. 2		Q. 2	34
Fidelio Ov., Op. 72			Q. 2		35
Fidelio Act I Aria (Abscheulicher)	Q. 1-3	Q. 1-3	Q. 1-3		36
Violin Concerto in D Op. 61					42
Piano Concerto No. 5 E Maj. Op. 73			Q. 3&4		43
BERLIOZ					
Roman Carnival Ov., Op. 9				Q. 1	44
Hungarian March Op. 24					45
Symphonie Fantastique Op. 14	Q. 1-3		Q. 3	Q. 4	47
Queen Mab IV Scherzo		Q. 1			52
BIZET					
Symphony in C Maj.				Q. 4	54
L'Arlésienne Suite No. 1					55
Carmen Act III Michaela Aria	Q. 1&2				58
BRAHMS					
Symph. No. 1 Op. 68	Q. 4&6				59
Symph. No. 2 Op. 73	Q. 6&7				65
Symph. No. 3 Op. 90	Q. 3				69
Symph. No. 4 Op. 98		Q. 5		Q. 5	73
Academic Festival Ov.		Q. 3		Q. 3	78
Piano Concerto No. 1 in D Op. 15	Q. 2	Q. 1			80
Piano Concerto No. 2 in B Op. 83	Q. 1&6	Q. 3&4			81
Variations on a Haydn Theme Op. 56a	Q. 4	Q. 4	Q. 4	Q. 4	87
DVORAK					
Cello Concerto Op. 104	Q. 1	Q. 2			93
Symph. No. 5 (New World)	Q. 6&12	Q. 1	Q. 6&12	Q. 1	94
FRANCK					
Symphony in D Min.	Q. 3				98
HANDEL					
Water Music					99
HAYDN					
Symph. No. 31 (Hornsignal)					106
Symph. No. 45 (Farewell)					118
MENDELSSOHN					
Midsummer Night's Dream					
Scherzo					119
Nocturne	Q. 2				121
Wedding March					122
Symph. No. 3 (Scotch)		Q. 3			123
Symph. No. 4 Op. 90 in A Maj. (Italian)	Q. 1&2		Q. 1&2		127

When I examined the composers that were chosen, some interesting insights were revealed. The entire *Anthology* is comprised of excerpts by the following; Bach, Beethoven, Berlioz, Bizet, Brahms, Dvorak, Franck, Handel, Haydn, Mendelssohn, Mozart, Mussorgsky-Ravel, Prokofiev, Rimsky-Korsakov, Rossini, Saint-Saëns, Schubert, Schumann, Thomas, Tchaikovsky, Weber and Liszt. There are 22 composers represented and the only name on that list that is not incredibly standard is the Ambroise Thomas excerpt. An astute reader might see some glaring omission on the list, something that Moore addresses in his preface, saying “space as well as copyrights necessitates the exclusion of some composers such as Wagner, Bruckner, Mahler, Strauss etc.”⁵ This is of course a fairly major group of composers to omit and is enough to explain why this anthology had limited impact despite some of its other advantages over books from the same era.

Pottag featured excerpts from 36 composers in his first volume alone, which is less than one third the size of Moore’s *Anthology*, and Chambers had selections from 37 different composers through his volumes. This shows that Moore has a narrower but more intense focus.⁶ Gone completely are the mid-twentieth century French pieces, instead replaced by a more intense focus on specific composers. This is a direct result of teaching to the audition. Because modern orchestras have become a little more conservative with their repertory choices, auditions have become more standard. It makes more sense to make sure a student has a rock-solid understanding of almost every Brahms excerpt than to have a passing familiarity with a d’Indy symphony. The breadth of excerpt choices is narrowing, but the expectations for level of performance of each excerpt has been substantially raised.

The next element of interest is the usage of original notation. Some of this can be linked to the rise of Historically Informed Performance, or HIP, and an increased desire for parts and performances that reflect the composer’s intentions. This is a phenomenon that deserves its own research and lies outside of the scope of this topic but starting in the 1960s there was a movement to perform music with

⁵ Richard C Moore, and Eugene Ettore. *Mel Bay’s Anthology of French Horn Music*. (Pacific, Mo.: Mel Bay Publications, 1986). Preface.

⁶ Ibid., Table of Contents.

historical accuracy. This meant original instruments and techniques, but what filtered through to the orchestral world was a concern for authenticity, at least with regards to the sheet music used. Publishers relied on scholars to produce *Urtext* editions that represent the composer's marking without editorial changes. Moore follows this procedure by making a clear distinction between dynamics and breath marks that he has inserted in by surrounding them with brackets []. Moore uses the same notational system to provide tempo markings that are "traditional tempi taken from professional recordings."⁷ All of this shows a level of attention to detail which is a major change from previous excerpt collections.

The most important and interesting aspect of this *Anthology* are the instructions that Moore provides before each excerpt. In Moore's words, "the comments preceding each 'Quote' point out the hidden traps, such as awkward transposition, rhythms, fingering, etc., which are usually only detected during the experience of performance."⁸ These comments tend to be full of practical advice and are of immense value to a student preparing the excerpts. A good example would be the commentary before the Brahms *Academic Festival Overture*, where Moore says "watch rhythmic distinction of quarter notes and dotted quartet notes, as well as staccato and non-staccato; molto p; watch transposition and accidentals".⁹ Every excerpt presented has a similar remark, sometimes shorter, sometimes longer, but always with a level of attention to detail that is not present in earlier books. The most detailed version can be found in the remarks prior to the solo from Tchaikovsky *Symphony No. 5* which is complete with instructions regarding breath marks, tempi and cues (see Example 23).

⁷ Ibid., 2.

⁸ Ibid.

⁹ Ibid., 78.

II

Quote #3

The most famous Cantabile Horn Solo in the literature. One seldom hears of an audition or examination where this and/or the Mendelssohn "Nocturne" is not requested. Of greatest importance, observe each and every musical direction printed. "Cantabile, con alcuna licenza", (singing or in a vocal style with some license), and "dolce con molto espress.", (sweetly, soft with very much expression). Observe 'animando and sostenuto' where indicated, three times. The basic melodic outline is presented in the first four beats of the Solo. Traditionally played piano, two beats cresc., and back to piano end of the fourth beat. This basic figure with extensions is always dynamically treated in the same manner. Con moto, (with motion = quickly), bar [25] animato most pronounced. Two bars from the end the tenuto duplets are against mezzo staccato triplets in the orchestra. **DON'T RUSH THESE LAST TWO BARS** which offer an excellent place for the "licenza" marking of a very freely played Solo. Most common error is not diminishing to original PIANO at end of each dim., thus losing the dynamic focus of the Solo. Note: *mf* is the loudest dynamic printed. Bar [33] 3rd Horn Solo at Tempo I very exposed and treacherous.

Andante cantabile, con alcuna licenza ♩ = 54

1. in F

Vla. II

Solo W/Strgs.

p *pp* *dolce con molto espress.* *p* *P*

[V] *[P]* *[mp]* *[mp]* *animando*

[V] *[V]* *rit.* *[V]* *sostenuto* *[V]* *W/Cl.* *[V]* *[V]* *[V]*

[mp] *mf* *p* *[p]* *[p]*

animando *[V]* *sostenuto* *mf* *p* *[p]* *[p]*

[V] *[p]* *Con moto (with motion) ♩ = 60* *[V]* *F* *dolce*

[25] *animato* *[Ob. 2 2 2 2 W/Ob. Strgs.]* *mp*

sostenuto *[V]* *Tempo I ♩ = 54* *[33]* *3.* *p* *W/WW-Strgs.*

[mf] *[mp]*

156

Example 23 - Instructions in Moore's Anthology for Tchaikovsky Symphony No. 5

1986 saw the publication of another excerpt book, the Arthur Labar *Horn Player's Audition Handbook*. Arthur Labar taught horn at Tennessee Technological University, and performed with the Cumberland Wind Quintet, but does not seem to have had a career in a major orchestra.¹⁰ This is worth mentioning since it is an example of excerpts penetrating all levels of collegiate horn pedagogy. Labar did have some assistance from Charles Kavalovski, principal horn of the Boston Symphony, and their methodology is quite remarkable. This book has a slightly more academic feel about it with the inclusion of a glossary of German and French words and phrases in the back of the book. This is an extremely useful resource for students. The contents of the book are taken from a 1983 survey of American orchestras conducted by Seth Orgel and Brian Thomas and published in *Journal of the International Horn Society*. Using the results of this survey, “the compositions which were asked for by at least five of the surveyed orchestras are extracted in this book. Six other works were selected by the author and Mr. Charles Kavalovski”.¹¹ In the back of the book Labar has an appendix in which he lists the works selected in the book by order of frequency that they appear on audition lists according to the aforementioned survey. This is another excellent tool since it provides context for why certain pieces were chosen.

This methodology is remarkable because the emphasis is so clearly placed on the act of auditioning. With the James Chambers books the wide range of composers represented seems to suggest a motivation of getting younger players to be as familiar with as much repertoire as possible. This would be a benefit to a musician in an orchestra already, but Labar is clearly focused on preparing students for getting the job in the first place. One needs to look no further than the name, *Horn Player's Audition Handbook*. This reflects the time period, since by the mid-1980s it was clear that there was a market for a book that was just a compilation of as many of the main audition excerpts as possible in a concise format. Labar's *Handbook* is approximately half of the length of the Moore and Ettore *Anthology*.

¹⁰ “Tennessee Tech Music Professor Pens Audition Handbook”, Tennessee Tech University <https://www.tntech.edu/news/archive/tennessee-tech-music-professor-pens-audition-handbook> (accessed November 8, 2018).

¹¹ Arthur Labar. *Horn Player's Audition Handbook*. (Van Nuys, CA: Alfred Music, 1986). Preface.

It is useful to compare these two works as they came out in the same year and represent two slightly different approaches to excerpt pedagogy. The issue of how to balance comprehensiveness and concision has been approached in several different ways. The most popular method prior to Labar and Moore/Ettore was to publish multiple volumes with each volume being rather slim. This had the added benefit of helping to keep the costs of the individual books down while boosting sales. However, neither Labar nor Moore/Ettore went this route. Both sets of authors decided to publish their works in a single volume, forcing them to make some difficult decisions as to what was worth including. Again, both authors went along a similar path and decided to focus on a narrower band of standard works instead of a broad swath of potential repertoire. However, there are some important differences in how they approached their collections.

The most important is the *Anthology*'s detailed notes that precede each excerpt. By including these comments, Moore is sacrificing some comprehensiveness in order to increase the pedagogical value of the volume. In this way it is almost a hybrid of a method book and an excerpt book, although there are no instructions on the finer mechanics of horn playing. Moore tells the students what to pay attention to when preparing the excerpts but not how to articulate cleaner or other technical concerns. Even so, there is a sense of pedagogical care and responsibility which is unique among excerpt collections up to this time. This can be seen in the careful consideration for original notation, something that still sets the book apart today. Labar focuses heavily on creating a one stop shop for horn players preparing for auditions. As mentioned before, using the term *Handbook* is a clear sign of the intense focus of the collection. There is no concern for introducing students to obscure yet challenging pieces, but instead a determination of what the most common orchestral excerpts in auditions are and allowing students to have them in one volume. This is the first attempt to provide a one volume solution for the serious student. Labar builds off previous research into standard auditions requirements so he was not the first person to consider the issue. However, he was the first person to publish a collection based solely off of what orchestras were

requesting at auditions, which shows that by the mid-1980s auditions were of major pedagogical importance.

A good summation of the state of excerpt books can be found in Doug Hill's *Collected Thoughts on Teaching and Learning, Creativity and Horn Performance*. This is a fantastic volume that touches upon almost every aspect of horn playing. While the entirety of the book is worth exploring, I will focus on the four-page chapter *Orchestral Excerpt Collections Reviewed*. There are twelve volumes mentioned by Hill with a short paragraph describing each one. Of the excerpt collections mentioned which I do not touch on, Mason Jones' *20th Century Orchestral Studies* from 1971 is worth briefly touching on. This is one of the few excerpt books to focus on 20th century material but includes some annotations which increases its value immensely. However, the book is currently out of print and, anecdotally at least, the mention by Hill is my first exposure to the work.

I believe that this is emblematic of where orchestral excerpt priorities shifted over time. When Gumpert was creating his collection, he felt the need to expose students to pieces that they would encounter in the opera pits of the day. In order to be prepared for positions as working musicians it was deemed important to have some knowledge of these pieces. However, by the latter quarter of the twentieth century, the proportion of "modern" music that a symphony orchestra would perform was rather small. More importantly, those pieces would almost never appear on the audition lists that students would spend so much time preparing. So, a frank and brutal calculation had to be performed and there simply was not room for much dedicated study of twentieth century excerpts, regardless of difficulty or musical merit. This can be contrasted with the Labar *Handbook* with its simple calculus of asking "what are the most common excerpts on auditions and can we put them all in one book". Hill's review of the *Handbook* states, "What Pottag's Volume 1 was for the aspiring orchestral horn player for over 40 years, Mr. Labar's book has become for the present time. This is the one book to keep handy. It presents only the

very basics as required at auditions”.¹² These three sentences sum up the state of horn excerpt pedagogy well. The “one book” is the one that presents just what is required at auditions which is now the reason for teaching the excerpts in the first place. Unlike Pottag’s volume, Labar’s reign as the supreme excerpt collection would not last 40 years, instead being replaced a mere nine years after its initial publication by a work that changed the equation of comprehensiveness versus specialization.

¹² Douglas Hill. *Collected Thoughts on Teaching and Learning, Creativity and Horn Performance*. (Van Nuys, CA: Alfred Music, 1990). 161.

Chapter 4: The Rise of the Full Part and the Prominence of Excerpts in Current Pedagogical Thought: 1995-Present

1995 is a key date in the development of excerpt pedagogy since it marks the arrival of the *Orchestral Excerpts for Horn* CD by David Krehbiel and, perhaps most important, *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* by David Thompson, known colloquially as the Thompson Edition. The Krehbiel CD shows how the desire for training on excerpts had become high enough to bleed into new forms of media.

The Thompson Edition is the apotheosis of comprehensiveness regarding orchestral excerpt collections. As mentioned before, every previous excerpt collection had made some difficult choices regarding which excerpts to include. The Labar *Handbook* came the closest, but even that volume did not contain every excerpt from each piece and did not present the works in their original type setting. David Thompson came down hard on the comprehensive side of the comprehensiveness versus concision debate. He decided to create a book that was simply the complete part, as is, for almost every important horn piece in the symphonic literature. This elegant solution created a rather inelegant book, a behemoth clocking in at over 1,000-page and costing around \$100, dwarfing all previous examples of the genre. This is a rather radical departure from previous efforts, and it is worth quoting David Thompson's rationale as presented in the introduction:

“...horn players and pedagogues seemed to be coming to the conclusion that one should always study the orchestral repertoire from the original parts, rather than from an excerpt book. The excerpt books traditionally available were notorious for their inaccuracies; in an attempt to be concise they tended to omit important passages from many works and, inevitably, several standard works were excluded altogether. So, most of us began trekking back and forth from orchestra and conservatory libraries to the local photocopy shop, painstakingly building up our personal collection of complete parts. The procedure was time-consuming and ultimately costly, but students with professional aspirations saw no

viable alternative... Unfortunately, though, there are a few fundamental problems which no excerpt book can overcome. The name says it all: 'excerpt books'. They are by definition incomplete... We have endeavored to address the questions of convenience and cost. Here you have in one volume virtually the entire orchestral audition repertoire for both high and low horn positions, reprinted from the original orchestral parts. We make available over a thousand pages of complete parts for less than the cost of the full set of many of the old excerpt book series"¹

Thompson's case for the need for his book is rather compelling and backed up by its popularity. There simply was no other means for an aspiring horn player to get access to that much music in a pre-internet age. Thompson does include some parts that are not readily available by other means, most notably the Shostakovich *Cello Concerto* and Schoenberg *Chamber Symphony*. This dedication to comprehensiveness resulted in a book that would be required in horn studios all over the country. In many ways the Thompson edition represents one of the last excerpt books for symphonic literature. There are other books that tackle opera and ballet excerpts, and I will discuss Daren Robbins 2003 compilation, but even that volume's impact is mostly felt via its internet presence. The dominance of the Thompson edition would be relatively short lived, as technological advances would cause even this mammoth work to appear incomplete.

The other great expansion of excerpt pedagogy that occurred in 1995 was David Krehbiel's CD, *Orchestral Excerpts for Horn*. This is an expansion not of what is being covered, but how. The incorporation of technological advances into musical pedagogy is a subject worthy of its own dissertation, but in general advancements have been slowly implemented. The printing press was an obvious revolutionary force, and the ease of which music could be printed and reprinted is what allowed for any treatises on music to be published at all. Paper became cheaper and printing presses more efficient which by the middle of the nineteenth century allowed for more and longer books to be published. Recording was the next major disruption, mostly because it allowed for easier access to great performers and helped

¹ David B Thompson. *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* (Rock Hill, SC: Thompson Edition. Inc., 1995) Introduction.

to solidify ideas of standard practice. This created expectations for how each excerpt should go since it was so much easier to have heard a piece multiple times on LP versus only being able to hear something if it was a live performance. However, LPs were large and recording equipment very expensive so there was relatively little incorporation of such technology into pedagogy. Starting in the 1960s there are books such as Gunther Schuller's *Horn Technique* that mention the value of recording, but the high cost was a major barrier.

Professional recordings proliferated, especially with the invention and adoption of Compact Disks in the early 1980s. This increase in the number of recordings available from every corner of the globe had a tremendous impact on the softening of national styles, another subject worthy of further investigation. From a strictly horn pedagogy angle, this CD is interesting because it functions as an audio excerpt book. There are 20 tracks, one for each excerpt. It is not entirely clear what the selection criteria used was, but the result is an entirely Germanic/Russian field, with the composers represented being Bach, Beethoven, Brahms, Mahler, Mendelssohn, Shostakovich, Strauss, Tchaikovsky and Wagner. Beethoven and Brahms take up half of the tracks by themselves. The format of the CD is straightforward, with Krehbiel talking through the difficulties and aspects that an audition committee would be listening for and then playing the excerpt. The focus is on what to do, i.e. clarity of articulation as opposed to how to do it, i.e. tongue placement. This is a slightly different methodology as compared to how Farkas and others approached their method books. The most likely reasoning is the inherent difference between the audio and physical media. With limited time and no ability to include visual aids it would not make sense to include tangents into mechanical issues of horn playing. Instead the focus is on giving students a chance to hear the excerpts in an audition setting.

The fact that there was a market demand for an entire CD of isolated excerpt recordings is a testament to how important excerpts had become. It was no longer enough to listen to the pieces in context. In this way, the *Orchestral Excerpts for Horn* CD reflects the changing priorities regarding excerpts. If there was not such an emphasis on audition procedure and perfection it seems unlikely to me

that there would be enough interest to make a recording of just orchestral excerpts feasible. A moment had been reached where technology and market demands created a new type of excerpt training tool. It seems that Summit Records were the first to recognize the market for an excerpt series published in an audio format, as they approached various musicians to accomplish this project. Krehbiel's *Orchestral Excerpts for Horn* is part of an orchestral excerpt CD series by Summit Records, titled *OrchestraPro*. This series features 15 different instruments and performers which shows that the growing importance of orchestra excerpts is not a phenomenon limited to horn.

Another interesting non-horn example which shows the shifting priority given to orchestral excerpts is *Mastering the Trombone* by Edward Kleinhammer, originally published in 1963 and with an updated version by Douglas Yeo in 2000. If we compare the two editions against each other, we can see how excerpts gained greater emphasis in the intervening decades. First it is important to note the role that excerpts played in Kleinhammer's original edition. In many ways Kleinhammer approaches excerpts in a similar manner to *The Art of Horn Playing* by Farkas. Neither are excerpt books, but both use excerpts to illustrate the technical issues that are being discussed. For example, if the topic is legato playing, both men would expound on their thoughts and then give examples from the extant literature that illustrate a time that one would utilize legato techniques.

Where things become pertinent to the discussion of excerpt pedagogy is with the additional appendix by Douglas Yao titled *Symphony Auditions: Preparation and Execution*. This is a rather lengthy appendix taking up 11 out of a total of 75 pages for the entire book. Using almost 15% of a book for a single topic is a testament to how important auditions have become to the concept of "mastering" an instrument. Auditions existed when Kleinhammer wrote the original edition of course, but by reading this and other method books of the time it seems that the feeling was that if you worked enough on the right technical and musical aspects of your playing then audition success would follow. The audition was not considered an entity in and of itself, and little to no heed was paid to the process of preparing for an audition mentally. Yeo goes through the entire gamut from audition preparation including where to find

excerpts. Interestingly he notes the value of orchestral excerpt books, but states that “they often do more harm than good” because of mistakes and incompleteness.² His suggested solution is to purchase full scores. It is an indicator of the rate of change that in less than 20 years, this advice seems incomplete.

The final method book that I will discuss is 2002’s *Mastering the Horn’s Low Register* by Randy Gardner. This book is included in this study for how it exemplifies two trends. One is the increased specialization of method and etude books and the second is his considerable use of excerpts as a pedagogical tool. The development of low horn pedagogy is another topic that deserves its own dissertation, but the concept of approaching how to teach high and low horn differently dates back hundreds of years, featured heavily in the Paris Conservatory methods of nineteenth century. Interestingly, the American style of horn pedagogy that is derived from Gumpert tends to minimize the differences between high and low horn playing. This is reflected in the excerpt books that we have examined. Both high and low horn excerpts are presented with the expectation that a student will learn how to perform them regardless of range. Method books such as *The Art of Horn Playing* discuss range, but not in terms of being a “high horn” or “low horn” player.

This emphasis on all-around horn playing left a vacuum in the pedagogical world since there were few books that addressed low horn specifically that were also up to date. One of the main ways that *Mastering the Horn’s Low Register* is in line with modern pedagogy is its emphasis on orchestral excerpts. The book is presented in two large parts, the first one being Air, Embouchure and Miscellaneous Topics and the second is Excerpts. The Excerpts section also heavily features exercises and commentary for each excerpt presented. The fact that this method book is literally half excerpts is perhaps the most striking example of how important they have become to modern pedagogy. A comparable book from 40 years before would be the Farkas *Art of Horn Playing* which only used excerpts as brief asides.

² Edward Kleinhammer and Douglas Yao, *Mastering the Trombone* (4th ed. Ithaca, New York: Ensemble Publications, 2012), 65.

However, Gardner did not produce an orchestral excerpt book and his use of excerpts as a pedagogical tool deserves some closer examination. Gardner uses excerpts as a way of examining details of horn technique. In total there are 21 excerpts presented over nearly 60 pages. Gardner's use of excerpts as a goal of teaching can be seen in the first sentence of the section on excerpts. Gardner states "It is now time to put the technical information presented in Part I to use for achieving artistic goals as presented in orchestral repertoire."³ The pursuit of excellence in excerpts is a clearly stated goal, something that is worth pursuing as an end point to technical study. This is an important switch in emphasis when compared to the method books examined so far. Excerpts are not used as examples of things that require technical abilities, but instead are goals in and of themselves. Horn players are now training to do excerpts instead of doing excerpts as training.

Gardner treats every excerpt to a "musical keys" and "technical keys and practice tips" section. This is a highly detailed section which goes over the excerpts in around 1 page of in-depth coverage. This is far more time than an excerpt book would be able to spend and more care than any previous method book would spend on a single excerpt. The care that goes into the presentation of the excerpts is also unique. For example, the low tutti from Shostakovich *Symphony No. 5* gets two and a half pages of études designed to fully prepare anyone who is working on the excerpt (see Example 24). This level of attention to detail permeates the book and shows the regard that modern pedagogues hold for excerpt training.

³ Randy Gardner. *Mastering the Horn's Low Register* (Richmond, VA: International Opus, 2002) 43.

- Rewrite the excerpt in constant eighth notes to become comfortable with quick shifts. (See example below)

Symphony No. 5
1st Movement

Horns 1 and 2 in F Shostakovich

17 *Moderato* 2 *f* F horn B♭ horn F horn B♭ horn F horn
blocks of sound etc.

18 B♭ horn F horn *poco animando*

19 B♭ horn F horn B♭ horn *mp*

20 *f* 21 *ff*

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ca. 10⁴ ♩ = 48 Match timbre and dynamic.

a) *f* *f* *f* *f* *f*

Example 24 - How Gardner approaches Shostakovich Symphony No. 5

In 2003, one year after *Mastering the Horn's Low Register* was published, Daren Michael Robbins published his thesis which would be the next major revolution in orchestral excerpt pedagogy.⁴ “*Orchestral Horn Excerpts: A Collection of Excerpts as They Appear in the Original Parts and Performed in Context by Various Orchestras.*” is partially an excerpt book, but most importantly it is also a website which hosts multiple recordings of every excerpts included. It is useful to consider Robbins’ motivation to create this book and website.

“For this project I have chosen 46 of the most frequently requested works on orchestral horn auditions based on lists in Douglas Hill's book *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (available from Amazon here) and Arthur La Bar's *Horn Player's Audition Handbook*, and reproduced the standard excerpts taken from the original parts. By doing this, I've provided the visual and typographical accuracy of the original part. I have attempted to include as many of the important passages of each work as possible, but unlike the Thompson Edition, this project is not an attempt to be comprehensive.”⁵

Here we see the desire for original parts and typography represented in the Thompson edition but with a clarity and ease of use from the earlier Labar and Moore excerpt book collections. This combination is new, but what makes Robbins’ project truly revolutionary is the way that it embraced technology. Robbins combined the auditory aspect of Krehbiel’s excerpt CD with the quality of earlier excerpt books. By being an early adopter of new technology, Robbins’ website obtained the hornexcerpts.org domain and became the first thing that someone would find if they did an internet search for “horn excerpts”. I believe that this is one of the main reasons that this book and website have become one of the main ways that young horn players learn orchestral excerpts. I know that on a personal basis that in 2005 it was my first exposure to orchestral excerpts. The ability to listen to the excerpts in context without having to scrub through recordings was a breakthrough, especially considering the state of early 2000s technology. It was now not only possible, but easy for someone to compare multiple recordings of the same excerpt by different orchestras. This is something that dedicated students would already be

⁴ Darrin Robins, “About Hornexcerpts.org”, International Horn Society, <https://www.hornsociety.org/about-hornexcerpts> (accessed November 9, 2018).

⁵ Robbins. “Orchestral Horn Excerpts”, International Horn Society, <https://www.hornsociety.org/hornexcerpts-org> (accessed November 9, 2018).

doing, but by simplifying the process more students were able reach this level of work. The net effect is that the average level of excerpt preparation for all students increases, which creates more polished performers and more difficult auditions.

The final event that I will consider occurred in 2006 with the founding of the International Music Score Library Project, or IMSLP ⁶. By hosting complete scores and parts, IMSLP has dramatically increased the ease of which non-copyrighted music can be obtained. Since most orchestral excerpts come from pieces that are no longer under copyright protection, large portions of excerpt books are rendered moot. As noted in the introduction of the Thompson Edition, current pedagogical practices favor full parts and IMSLP is the greatest repository of full parts in the world.

The practical effects on excerpt pedagogy were profound. While there are some notable twentieth century composers whose works are not available on IMSLP such as Shostakovich, Stravinsky and Ravel, most of the works that one would be expected to prepare for an audition are now available to anyone with an internet connection. The result is that there is almost no investment required in either time or money for a student to start their study of orchestral excerpts. While the Thompson Edition is more complete, the high price tag is enough to convince some students to postpone their study of excerpts. The complete elimination of entry barriers encourages earlier familiarity with orchestral excerpts and thus a higher level of preparation.

It is interesting to consider what is left for excerpt pedagogy after an online repository of almost all the major orchestral works is available for free to download and print. In many ways the standard excerpt book is obsolete as it seems unreasonable to expect someone to purchase what they can get for free. I do believe that there is room for future excerpt books if they provide added value, but it would have to be something in line with *Mastering the Horn's Low Register*. Detailed instruction and ideas of how to perform the excerpts would need to be included, swinging the pendulum away from

⁶ “About”, International Music Score Library Project, <https://imslp.org/wiki/IMSLP:About> (accessed November 9, 2018).

comprehensiveness. The other place that there is still room in the market is in specialization, especially in the opera and ballet field. This is unlikely to ever be as important a field as orchestral excerpt pedagogy, there simply are not as many full-time positions in opera and ballet companies as there are symphony orchestras. The situation was reversed in Gumpert's time, which explains why his books focused on opera so heavily. Until the greater market forces change there is no reason to suspect that students will prioritize opera and ballet excerpts.

However, there are a few areas of specialization that are still being explored, mainly in the opera and ballet field. Overall the remaining items that I will discuss are variations of previously discussed works. One is a return from Arthur Labar who published the *Hornist's Opera & Ballet Handbook* in 2007. As one would expect this book is like his earlier work which was detailed in the previous chapter. This is an extremely useful book for anyone who is interesting in becoming more familiar with the opera and ballet excerpt literature. There are two main reasons why this book has value in a post-IMSLP landscape. One is that many of the excerpts are not on IMSLP and are in fact extremely difficult to obtain anywhere due to copyright. This includes excerpts from *Wozzeck* and *Lulu* which are nearly impossible to find elsewhere. The other point of value is that each excerpt is accompanied by performance notes by Howard T. Howard, principal horn of the Metropolitan Opera Company since 1963. Both points provide enough value to avoid being made redundant by IMSLP or previous excerpt book compilations.

Another example of applying a previous breakthrough in pedagogy to the opera excerpt field is Ericka Grodrian Tyner with her 2011 dissertation, "Horn Opera Excerpts: A Suggested Addition to Current American Horn Pedagogy." This is accompanied by The Horn Opera Project which is similar to Darren Robbins' Horn Excerpts Website, but with a few additional features which provide added value. Grodrian Tyner's main argument is that opera excerpts are largely ignored in horn pedagogy which leaves students at a disadvantage since they are unprepared for opera company auditions. She suggests that by introducing more opera excerpts into the pedagogical curriculum, students will increase their market viability. This is another example of how pedagogues react to market forces. This has been a through line

of this research, but Grodian Tyner is the most active statement of that fact. By stating that horn players should be taught more opera excerpts due to the benefits on their job prospects, she directly argues for pedagogical change due to economic pressures.

The final example is from former 2nd horn of the Cleveland Orchestra and current professor of horn at the New England Conservatory, Eli Epstein's. In 2014 he released a CD titled *Orchestral Excerpts for Low Horn*. This is very similar David Krehbiel's with *HornWorld* describing it as "a perfect sequel to (Krehbiel's) original horn excerpts CD."⁷ As the title of the CD states this is a collection of recorded low horn excerpts and like the Krehbiel recording it also features advice on how to approach and perform the featured excerpts. Each excerpt is split into two tracks, an "Introduction" and "Demonstration" which is an improvement over the Krehbiel system. There are 21 excerpts in total, all from German composers except for one Shostakovich excerpt. In many ways this is familiar territory but presented in a new way.

Horn excerpt pedagogy has been dominated by familiar territory. The pressures and expectations of orchestral auditions have increased the demands on students to learn and perfect excerpts. There is very little incentive for students to learn twentieth century, opera and ballet, or more obscure orchestral works when the demands of auditions are so high. Preparation and practice of this rigid set of orchestral excerpts are valued above breadth of knowledge. This is the crux of modern horn excerpt pedagogy. With orchestral positions seen as the most prestigious employment opportunity and auditions being as demanding as they are, it seems unlikely that the role of orchestral excerpts in horn pedagogy will be diminished anytime soon.

⁷ Eli Epstein, "About", Eli Epstein, <http://www.eliepstein.com/about.html> (accessed November 9, 2018).

Conclusion:

It is a matter of debate as to whether this long-term trend towards excerpts dominating horn pedagogy is a positive development or not. It remains to be seen what, if any, ramifications will occur by having students with professional aspirations focus so heavily on such a small slice of the repertoire. There are of course larger picture concerns regarding the long-term viability of the symphony orchestra as an institution, but there does not seem to be any contingency plan to train horn players in how to do more than perform in orchestras.

However, teachers will always adjust and find ways to make their students as successful as possible. In the last few decades this has meant a heavy emphasis on a relatively small number of orchestral excerpts, but in nineteenth century France the path was paved mainly with foundational technique and solos. The future of horn pedagogy will follow the pressures of the marketplace. If concerns regarding the future of the symphony turn out to be valid, then perhaps future teachers will decide to shift their emphasis towards chamber or solo music again. It is possible that concepts such as marketing and arts administration will be included in future treatises and method books alongside instructions on how to articulate or how to prepare for an audition.

As it stands now, pedagogues have the option to either drill down deeper into excerpts or take the riskier approach and instruct students on the intricacies of twenty-first century musicianship. Orchestras around the country and world are wrestling with questions of relevance and how these questions get answered will ultimately determine where future pedagogues put their interest. There are certain aspects of quality music making and horn playing that will remain constant, so it seems unlikely that scales and arpeggios will ever go out of style. But as we have seen, the sometimes subtle and sometimes overt forces of market pressure have radically changed what is prioritized over time. For the last 50 years the result has been an ever-increasing focus on orchestral excerpts. 50 years from now it might be different, but regardless changes will be driven by what is rewarded with gainful employment.

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